8b
ND
497
.P4
M3
1913

MATTHEW WILLIAM PETERS, R.A.

BY

LADY VICTORIA MANNERS

EX LIBRIS

THE GETTY PROVENANCE INDEX

MATTHEW WILLIAM PETERS, R.A.

MISS MORTIMER AS "HEBE."

From the Mezzotint by J. R. Smith.

MATTHEW WILLIAM PETERS, R.A.

HIS LIFE AND WORK

BY

LADY VICTORIA MANNERS

With a Catalogue of his Paintings and Engravings after his works

LONDON:

PUBLISHED BY THE CONNOISSEUR, 35-39, MADDOX STREET, W.

1913

PRINTED BY
BEMROSE & SONS LTD
LONDON AND DERBY

THE GETTY CENTER
LIBRARY

PREFACE

I DESIRE to express my grateful thanks to all those who have so kindly placed at my disposal information relating to the life of the Rev. Matthew William Peters. Among others, I must especially mention Mr. E. R. Turton, of Upsall Castle, and Mr. Samuel Peters, who have supplied me with much hitherto unknown material regarding the painter. I am also indebted to Mr. J. Thorpe and to Mr. Dixon for very many details regarding Peters's masonic career, especially to the latter's interesting work, "History of Freemasonry in Lincolnshire."

For particulars of Peters's life in France I have drawn chiefly from Mons. Sée's interesting article published in the "Gazette des Beaux Arts" for November, 1911, and I have also been much aided in compiling the list of pictures by Mr. Algernon Graves's works on the Royal Academy. I must also express my thanks to Mr. W. P. Courtnay for his notes relative to the literature of the eighteenth century, and to Mr. C. R. Grundy for his great interest and advice in compiling this monograph.

I feel I owe a deep debt of gratitude to all those owners of pictures and engravings who have so kindly allowed me to reproduce so many interesting and beautiful examples of Peters's art, and I trust that this sketch of the artist's life may lead to a better appreciation of the great merits of this half-forgotten eighteenth-century master, whose work I feel convinced is, in many instances, now attributed to Reynolds and Gainsborough.

CONTENTS

	PAGE
Preface	v
List of Illustrations	viii
Chapter I.	1
Chapter II.	7
Chapter III.	14
Chapter IV.	18
Chapter V.	25
Chapter VI.	31
Chapter VII.	37
Chapter VIII.	43
A List of Pictures	51
A Catalogue of Engravings	59

LIST OF ILLUSTRATIONS

Miss Mortimer as "Hebe." *From the Mezzotint by J. R. Smith. Photogravure* — Frontispiece

FACING PAGE

Portrait of a Lady. *Colourplate* — 1
The Charmers. *From an Engraving by C. Knight. Colourplate* — 4
A Cremonese Lady. *From the Mezzotint by J. R. Smith. Photogravure* — 8
A Group. *By kind permission of Mrs. Price. Colourplate* — 12
Belinda (Miss Bampfylde). *From the Mezzotint by W. Dunkarton. Photogravure* — 16
Two Children with a Jay in a Cage. *By kind permission of His Grace the Duke of Rutland. Colourplate* — 20
Lady Charlotte Bertie. *From the Mezzotint by W. Dickinson. Photogravure* — 24
The Fortune Teller. *Colourplate* — 28
A Parmesan Lady. *From the Mezzotint by J. R. Smith. Photogravure* — 32
Portrait of a Lady. *Colourplate* — 36
Miss Harriet Powell. *From the Mezzotint by J. R. Smith. Photogravure* — 40
Girl with Fruit. *In the Collection of Captain C. E. Stracey Clitherow. Colourplate* — 44
"Merry Wives of Windsor," Act III., Scene 3. *Engraved by J. P. Simon. Colourplate* — 48
Portrait of a Lady. *Colourplate* — 54
Chanters. *Engraved by J. R. Smith. Colourplate* — 58
Tantalizing. *Colourplate* — 62
Lucretia. *Colourplate* — I.

PAGE

Grief. *By kind permission of G. Rhodes, Esq.* — I.
Morris Robinson and Family. *By kind permission of the Hon. Elizabeth Montagu* — II.
Sketch for "The Spirit of a Child arrived in the Presence of the Almighty." *By kind permission of Dr. Williamson* — III.
Sketch for "Resurrection of a Pious Family. *By kind permission of Dr. Williamson* — III.
"Much Ado about Nothing," Act III., Scene 1. Hero, Ursula, and Beatrice. *From the Engraving by P. Simon. By permission of Messrs. James Rimell & Sons* — IV.
Saint John. *Engraved by Richard Read* — V.
Miss Eliza H. Phelps. *By kind permission of Mons. H. Meyer Sée* — VI.
"Antony and Cleopatra," Act I., Scene 2. Charmian and the Soothsayer. *By kind permission of Ernest Leggatt, Esq.* — VII.
Edward Wortley Montagu. *From the Mezzotint by J. R. Smith. Reproduced from an Engraving in the possession of Messrs. James Rimell & Sons* — VIII.

FACING PAGE

Mrs. Page and Mrs. Ford reading Falstaff's Love-letters. *Colourplate* — VIII.

PAGE

Lydia. *Reproduced by permission of Messrs. Vicars Brothers* — IX.
Mary Isabella, Duchess of Rutland. *By kind permission of His Grace the Duke of Rutland* — X.
Mrs. Jordan. "Love in her eyes sits playing." *From the picture in the Collection of the late J. Pierpont Morgan, Esq.* — XI.
Miss Smith. *By kind permission of Paul Moglia, Esq.* — XII.
Charles, Fourth Duke of Rutland. *By kind permission of His Grace the Duke of Rutland* — XII.
Sylvia — XIII.
The Rev. Matthew William Peters, R.A. *From the Engraving by William S. Leney* — XIII.
An Angel carrying the Spirit of a Child to Paradise. *From the Stipple Engraving by Wm. Dickinson. By permission of Messrs. Henry Graves & Co., Ltd.* — XIV.
Portrait of a Lady. *By permission of Messrs. Thomas Agnew & Sons* — XIV.
"Henry VIII.," Act III., Scene 1. Queen Catherine and Cardinals Wolsey and Campeius. *From the Engraving by R. Thew* — XV.
"Henry VIII.," Act V., Scene 4. The Christening of Princess Elizabeth. *From the Engraving by J. Collier* — XV.
"Merry Wives of Windsor," Act II., Scene 1 — XVI.
Mary Isabella, Duchess of Rutland. *From an Engraving by C. W. White, in the Collection of the Author* — XVI.

PORTRAIT OF A LADY

CHAPTER I.

THE present generation chiefly remembers Matthew William Peters as the only clergyman of the Church of England who achieved the distinction of becoming a Royal Academician; it would be more correct, however, to speak of him as the only Academician who ever became a clergyman, for he was elected into the ranks of the forty several years before he took holy orders. Peters, indeed, would have gained a far higher reputation as an artist if he had never assumed the cloth, for it has caused him to be regarded as an amateur, whereas he was a professional painter of great ability, highly trained for the time in which he lived, and not inferior to any of his contemporaries, with the exception of a few of the highest rank. Peters's work has of late years hardly received the consideration it deserves, and yet few artists of the Early English school merit more attention than this clever and resourceful artist. Perhaps this ill-deserved neglect may be traced to several causes. Peters has been judged more by his historical, religious, and allegorical pictures than by his fine series of portraits and charming "genre" pictures, which have in many cases remained "perdu" to the world, hidden in remote country houses; and, in fact, to this generation he is chiefly known through the medium of the many fine mezzotints, coloured and stipple engravings of his works, than by the originals.

Another cause which has perhaps contributed to the neglect of Peters's work may be the fact that he was somewhat overshadowed by the overwhelming genius of his three great contemporaries, Reynolds, Gainsborough, and Romney, and also to the ill-natured and ill-deserved attacks of the satirists, Peter Pindar (Dr. Wolcot) and Anthony Pasquin (John Williams), the former comparing Peters to "Luke the Saint," a "man of Gospel, art, and paint." But Peters in his own day achieved a great reputation, and his erratic career and wayward genius is typical of the period in which the English painting first definitely established its right to a place with the other great European schools. Hogarth was the only English artist of first rank who possessed an established reputation in 1742 (the date of Peters's birth), and he had not yet completed the series of "The Marriage à la Mode"; Richard Wilson was engaged in painting second-rate portraits; Reynolds was still a pupil of Hudson; and Gainsborough similarly engaged with either Gravelot or Hayman. Peters survived these artists, and lived to see Lawrence and Hoppner in the height of their reputation, Wilkie elected a member of the Royal Academy, and Turner and Constable produce some of their finest pictures.

Before attempting to place before the public this sketch of Peters's life, I must crave their indulgence—the artist has now been dead nearly a hundred years, and it has been a work of the greatest difficulty to collect much personal information about his life or his pictures, notwithstanding the great kindness of those of his descendants with whom I have been able to get in touch; but, with my somewhat inadequate material,

I have endeavoured to present a study of this artist, whose genius, if unequal, was undoubted, and whose character, if not free from the grave faults of the age in which he lived, was generous, gifted, and warm-hearted.

Matthew William Peters was born at Freshwater, in the Isle of Wight, in 1742. An Englishman by birth, he was descended on both sides from families which had for some time been settled in Ireland Matthew Peters, his father—a great-grandson of a captain in the Royal Navy, killed in the Dutch war during the reign of Charles II.—was born at Belfast in 1711, and married Elizabeth, eldest daughter of George Younge, of Dublin. Matthew Peters was a man of some distinction; he was educated as a civil engineer, in which profession he attained considerable eminence; he also wrote several excellent treatises upon agriculture, and is said to have laid out the gardens and grounds at Stowe. He is described as "of the Isle of Wight, Gent.," but shortly after the birth of William he removed to Ireland, and lived at Dublin, where he held a post in the Customs, and is said to have been connected with the Irish Government in improving the navigation of the loughs and rivers. Three children appear to have been the issue of his marriage—two daughters, Margaret and Hannah, and the boy Matthew William. The latter, however, never used his first name, being always styled William throughout his career. He was placed at school under the care of the famous Dr. Sheridan, the friend of Dean Swift. He was quick and intelligent, and his education was directed chiefly with a view to his taking orders in the Church, but, showing marked artistic aptitude, he was sent to the School of Design, of which Robert West was then master. West, who must not be confounded with his better-known son, Francis Robert West, who succeeded him in the head-mastership of the Royal Dublin Society's School, was an artist of some talent. He had studied under Van Loo in Paris, where he gained the first medal in the Academy. His portrait of Lawrence Richardson, painted in 1748, was engraved by Richard Purcell before the latter quitted Dublin for London. After remaining at the school some time, Peters was sent to London to become a pupil of Thomas Hudson. This artist, until his reputation was overshadowed by that of his former scholar, Sir Joshua Reynolds, long reigned at the head of his profession as the most fashionable portrait painter of his day. Despite Northcote's ill-natured saying that, "after having painted the head, Hudson's genius failed him, and he was obliged to employ Van Achen to put it on the shoulders, and to finish the drapery, of both which he was himself incapable," Hudson was an artist of no mean ability. Some of his male portraits reveal both character and spirited execution, while his technique was thoroughly sound. That he was a capable master may be inferred from the number of distinguished artists who emanated from his studio. Reynolds, Mortimer, Wright of Derby, Cosway, and Peters were among them; and though in after years it was asserted that Reynolds learnt nothing from his master, it must be remembered that the former's apprenticeship was terminated by Hudson himself against Reynolds's wishes. Reynolds probably learnt far more from him than he acknowledged. His ante-Italian portraits, of which the one of himself, shading his face with his hand, in the National Portrait Gallery, and one of Commodore Keppel, shown some time back in Shepherd's Gallery, are noteworthy examples, give proof of

sound technical training, and will hold their own in sincerity, directness, and force with any pictures that he subsequently painted. Wright of Derby thought so much of Hudson's tuition that, after finishing the full term of his apprenticeship, he went back to his old master's studio for further lessons.

There is, unfortunately, no direct evidence to show the date when young Peters went to Hudson, or how long he remained under him. Reynolds had been bound for four years, instead of the usual term of seven, his father paying £120 with him. That was in 1740, when Hudson was at the height of his reputation. He remained without a serious rival until the return of Reynolds from Italy in 1752. Walpole tells us that the older painter, finding that the genius of his quondam pupil was putting an end to his reign, retired from the contest to a small villa he had built at Twickenham soon after he had finished his large "family piece of Charles, Duke of Marlborough." This was painted in 1756, and his retirement then would make it appear that Peters either joined him in the earlier part of the year or anterior to it. That it might have been the actual year would seem to be confirmed by the lad being then fourteen, which would allow him to complete the usual seven years' apprenticeship before he came of age. One cannot, however, make any definite statement on the matter. Hudson, if he virtually retired from the profession in 1756, did not give up his studio in King Street, Covent Garden, or altogether cease to practise, for we find him contributing to the exhibitions of the Society of Artists from this address both in 1761 and 1766. It is highly probable that Richard Cosway, who was only two years the senior of Peters, was a fellow-pupil with him at Hudson's.

The only event recorded in the artistic career of Peters before he paid his first visit to Italy is that he obtained a premium from the Society of Arts in 1759.

During the latter half of the eighteenth century, Italy was the goal of nearly every art student who aspired to distinction in his profession. The associations of a great tradition still hung about its schools, and its galleries contained the large majority of what were then considered the world's masterpieces, for the works of the northern schools had scarcely been recognised as belonging to the highest plane of art. Ramsay, Wilson, Reynolds, and Romney, among a number of less distinguished English artists, had all studied in Italy; and even Hudson, who does not appear to have believed in the fashion, had so far conformed with it as to pay a visit to Rome in 1752—a visit of such short duration, however, that he can scarcely have had time to do more than walk through the galleries. Peters, unlike his master, seems to have entertained no doubt as to the advantage of study in Italy, for he went early, and paid long and frequent visits. The date of his first arrival there is not recorded, but that he had visited Florence by 1763 is shown by the fact that, according to the *Freemasons' Magazine*, he was elected a member of the Imperial Academy in that year. As Peters was then only twenty-one, he must have displayed considerable talent for so young an artist. The records of the painter's life for this period are practically non-existent, but it is known that while residing at Florence he copied several pictures, among them being the portrait group by Rubens of "The Artist, his brother Philip Rubens, and the philosophers Lipsius and Grotius" at the Pitti Palace.

Peters probably returned to England at the beginning of 1766. It is said that he first attempted to set up in Dublin as a portrait painter. His mother belonged to a well-known family in the city, and probably his father still occupied his post under the Irish Government there, so he may have hoped that their influence would procure him patrons. In this he appears to have been disappointed. There is no record of what he painted there or how long he stayed in the city—then hardly inferior to any British provincial town, except Bath, as a centre of society—but through the kindness of Mr. W. G. Strickland, of the Dublin National Gallery, I have been given the following verse, unearthed from the *Freeman's Journal*, June 7th, 1766, which, if it throws little light on the artist's performances, conclusively fixes the date of his visit:—

> "Ye British fair, impose your kind command,
> And live from Peters's as from Titian's hand;
> Let Ancaster, let Pembroke, ages hence,
> Attract the soul and charm the ravish'd sense."

The Ancaster referred to in the verse is evidently Mary, Duchess of Ancaster, whom Peters painted more than once, while the "Pembroke" probably stands for Elizabeth, wife of Henry, tenth Earl of Pembroke.

Peters's name appears in the list of members of the Society of Artists issued in 1765. This, indeed, was hardly a proof of distinguished merit, for though the Society included practically all the distinguished English artists of the period—among others, Gainsborough, Ramsay, Reynolds, Romney, and Wilson—it also comprised among its two hundred and eleven members a number of men whose work is now wholly forgotten. In the Catalogue of the Society for 1766, the first year in which Peters was represented, his address is given as Tavistock Row, Covent Garden. His subjects afford evidence of his recent Italian visit, for among them we find "A Florentine Lady in a Tuscan dress" and "A Lady in a Pisan dress," the remaining contribution being a portrait of "A Young Gentleman: three-quarters," whose identity has not been discovered. During the next few years Peters appears to have practised almost wholly in portraiture, his twelve examples during the years 1766-8 all belonging to this phase of art. Quite half the number were in pastel. The solitary contribution for 1767 was, however, an oil painting, catalogued as "Portrait of a Lady: whole length," which, Mr. Algernon Graves tells us, Horace Walpole sets down in his catalogue for that year as (Mary) Duchess of Ancaster. The painting of this picture shows that Peters was beginning to number some of the leaders of society among his sitters, for the Duchess was emphatically one of the great ladies of her time. She had already sat to Hudson and Reynolds, and, though no longer young, still possessed a considerable portion of those charms which had secured for her one of the greatest matches in the kingdom. Horace Walpole tries to deny this when, in 1763, he complains that the French preferred her before either the Duchess of Hamilton—one of the beautiful Gunnings—or the Duchess of Richmond. "The Duchess of Ancaster," he writes, "who is not young, was at best but a pretty figure, is now repaired by very evident art, and is a heap of *minauderies* and affectations, which have not even the stamp of a woman of

THE CHARMERS

FROM AN ENGRAVING BY C. KNIGHT

quality;" but then Walpole, with his pronounced aristocratic leanings, never forgave her for being only the daughter of Tom Panton, the racing trainer. The portrait—the present whereabouts of which is altogether unknown—must have been a success, for in 1769 Peters was again entrusted with the perpetuation of the charms of the Duchess, his second picture of her appearing at the Academy of that year. Walpole criticised it in his catalogue as "too faint." About the time that Peters first painted her, or even earlier, he also painted the portrait of her eldest daughter, Lady Mary Catherine Bertie, who died on the 13th April, 1767. The picture is well known by the fine mezzotint executed from it by John Dixon. Peters was also destined to paint the portrait of the Duchess's other daughter, Lady Charlotte Bertie—then a child of three—when she had grown into a beautiful young woman.

During the three years 1767-9 Peters successively changed his address—from Tavistock Row to Bond Street in 1767, Suffolk Street in 1768, and Welbeck Street, Cavendish Square, in 1769. In the last-named year he was also an exhibitor in the "Free Society of Artists," sending in two pictures of an estate, a testimony more to the versatility of his talents than to his artistic powers.

In 1769 there occurred an important event in the life of Peters, for on February 27th of that year he became a Freemason, being initiated in the Somerset House Lodge No. 2. The lodge was founded by the famous Thomas Dunckerley, who, according to Sadler—quoted by Mr. W. Dixon in his *Freemasonry in Lincolnshire*—was a friend of the artist, and most probably induced him to join the Masonic fraternity. This was the means of bringing Peters into touch with the Duke of Manchester, Lord Petre, and other distinguished Masons, whose friendship greatly furthered his career, whilst he himself subsequently occupied a distinguished position in the fraternity.

In the meanwhile the artist, like the majority of his brethren of the brush, found himself confronted with the problem of deciding whether to continue his membership of the Society of Artists or link his fortunes with those of the newly-founded Royal Academy. Owing to the dissensions in the Society, in 1768 most of its principal members seceded, and, aided by the support of George III., succeeded in establishing the Academy, which held its first exhibition in the following year. Peters did not resign his membership of the older institution, but appears to have striven to make his position secure by contributing to both exhibitions, sending in eight crayon portraits to the last-named, and the oil portrait of the "Duchess of Ancaster," already mentioned, to the Academy.

It is rather interesting to know that the number of pictures exhibited at this first exhibition of the Royal Academy was one hundred and thirty-six—about as many as are contained in the first two rooms of the present exhibition; but what the exhibition lacked in quantity it made up for in quality. Sir Joshua was represented by four works, including the picture of "Mrs. Bouverie and Mrs. Crewe," shown in the exhibition of old masters at the Grafton Gallery in 1910, and his well-known "Miss Morris as Hope nursing Love"; Gainsborough by his portraits of "Isabella, Lady Molyneux," and "George Pitt, son of Lord Rivers"; Wilson by three landscapes; while other well-known works were Angelica Kauffmann's "Hector and Andromache," Cotes's "Hebe," and Cipriani's "Annunciation."

Peters's dalliance with the Incorporated Society of Artists in all probability prevented him from becoming one of the foundation members of the Academy. The rules of the last-named body were ingeniously framed to secure for it a monopoly of contemporary art. Artists who belonged to any other London society were debarred from membership, and it was further enacted that "whoever exhibits with any other society at the time that his works are exhibited in the exhibition of the Royal Academy, shall neither be admitted as a candidate for an associate nor his performances be received the following year." The last clause appears to have been suspended in favour of Peters, for in 1770 he was permitted to exhibit "A Girl making Lace"—his only contribution—and in the following year he sent "A Portrait of a Gentleman," described by Walpole as an "Imitation of Reynolds." In the meanwhile he had entirely severed his connection with both the Incorporated and the Free Societies of Artists, and was thus eligible for election as Associate of the Royal Academy, an honour which was promptly granted him. The limitation of the artist's exhibits to a single unimportant example during each of the two years leads to the inference that he was assured of his election as soon as he chose to qualify himself for it.

Almost immediately after becoming A.R.A., Peters appears to have gone abroad. He was not represented at the Academy of 1772. In the catalogues of 1773 and 1774 his address is given as Venice; and in a copy of that of 1776, where his address is recorded as Great Newport Street, Walpole makes the note, "Just returned from Rome." Peters had contributed nothing to the exhibition of 1775, but to that of 1776 he sent four pictures, including the "Portrait of Mr. (Edward) Wortley Montague (*sic*) in his dress as an Arabian prince"—engraved by J. R. Smith the same year—and a picture of "A Lady in an undress, in crayons." This last-named work, and "A Woman in Bed," which was hung in the Academy of the following year, probably belonged to those subjects of a somewhat *risqué* and indecorous nature which Peters was in the habit of painting for some of his wealthy patrons. The artist's taste for such work was no doubt fostered by his long residence abroad. Like Etty, who in a later generation was to shock the susceptibilities of the Mrs. Grundys of his day by his too realistic presentments of the nude, Peters was inspired to paint in a similar *métier* wholly by his artistic feeling. His work never oversteps the borders of propriety, but it is incongruous as emanating from a man who subsequently took holy orders. Contemporary literature has a certain amount to say on the subject. Doran, in his *Saints and Sinners*, remarks: "In his clerical capacity Mr. Peters painted an infant soul borne by angels to heaven, but in his purely artistic capacity he painted Venuses, and gained thereby the name of the *English Titian*. His recumbent Lydia was covered with a gauze, which the 'wits' called episcopal lawn."

There seems to be good evidence that Peters in after years regretted the choice of such subjects, and we find John Taylor writing, "I have often heard Peters deeply lament that he ever devoted his talents to such subjects, not only because they were degrading to his character, but, as far as I could judge, from sincere moral regret."

CHAPTER II.

IN 1773 and 1774 the address of Peters is given in the current catalogues of the Royal Academy as Venice. He exhibited nothing in 1775, and apparently was not back in England until the summer of the following year, when his residence is set down as Great Newport Street, and Horace Walpole, in a note in his catalogue, writes after Peters's name, "Just returned from Rome." While in Italy he appears to have stayed some time at Parma, where he copied Correggio's famous altar-piece, "The Madonna with St. Jerome and the Magdalen," his version of it being now in the church of Saffron Walden, Essex. This magnificent example of Correggio seems to have been an attraction to nearly all the English artists resident in Italy at the time. Romney, who had been there since the summer of 1773, when he travelled from England in company with the gifted though ill-starred Ozias Humphry, went to Parma in 1775. Through the solicitations of his friend, he was furnished with letters of introduction from Peters. The latter throughout his life was devoid of the small jealousies which so often beset artists, and he seems to have exerted himself to make Romney's residence at Parma pleasant, for in a letter dated January, 1775, we find Humphry writing to Romney from Rome:—

"DEAR ROMNEY,

"I am flattering myself that this morning you got safe to Florence after an agreeable journey.

"I made it my business to see Mr. Peters, in order to get him to furnish you with a letter or two for Parma, which he complied with most cheerfully, and I have accordingly forwarded them to you; they are wrote (*sic*) in English, and, of course, are addressed to people who speak a little of our own language, which will afford you no small consolation, I believe."

In the following letter, Peters gives some good advice as to lodgings, etc., to Romney. He writes:—

"DEAR SIR,

"I have given to Mr. Humphry two letters for Parma, which he intends inclosing to you, and I hope you will find by their means two agreeable friends and acquaintance. I should be very happy on any occasion of doing you what little acceptable services may chance to be in my power, should ever such happen. I beg you will with the utmost freedom command me. When you go to Bologna, if you mean to stay there above two days, I would recommend you to a private house, where I and other English artists have lodged formerly; you eat with the family, and may probably meet some

merchants of our country at the same place. I have therefore, on the other side, given you a line to the mistress of the house, as also one to Mr. Edwards at Venice, whom you will find a valuable acquaintance. When you go to Parma, it will be necessary to stay a day or two at the inn till you look about you. I was lodged for that time at the *Gambara*, either that or the *Pavone* are good houses; but should you choose to live in a private house, my hairdresser (whom I recommend to you) will find you one, and him you will find by sending any one to the Marchese Venturi's, to know where the man lives who dresses the Signore Marchese; this is the man, but I forget his name. And for dining, the best place to go to is *chez Monsieur Raymond traiteur Francois*, where you will find at a certain hour a good ordinary and the best company; the dinner is very reasonable, not exceeding two or three Pauls; and be so good to make my compliments to him.

"Pray my compliments to Mrs. Vanini. I shall certainly see you at Parma the end of April, and always,

"Dear Sir,

"Your very humble and obedient Servant,

"Rome, Saturday night." "WM. PETERS.

The result of Romney's visit is recorded in a letter from Joseph Wright of Derby, mentioned in Mr. W. Bemrose's life of that artist, and dated from Parma, July 24th, 1775, and written in reply to a query from Ozias Humphry, who was still at Rome, as to what the former artist thought of the Correggio, about which there were evidently divergent opinions expressed. Wright states: "Romney only painted the Magdalen's head: the picture answered not his expectations; and Mr. Parry left his quite unfinished, as the picture did not appear to him so fine a second time as it did the first. Mr. Copley has been hard at work at it five weeks, and says he will spend twice that time more over it, but he will get it like the original. It is with infinite labour he produces what he does, but that is *entre nous*. I have left my outline, with two English three-quarter cloths, which you seemed to admire, with the Custodio of the Academy, directed for you."

This extract is interesting as bringing in the names of several artists who were resident in Italy at the same time as Peters, and with whom he probably came into contact there. Joseph Wright, like him, had been a pupil with Hudson, returning in 1756 for a second period of tuition of fifteen months, so it is not unlikely that they may have been for a short time resident together. Peters and Romney, if they did not actually meet in Italy, had mutual friends, and were employed by some of the same patrons. One of these was that clever but most eccentric individual, Edward Wortley Montagu, the son of Lady Mary, the famous letter-writer. Before leaving Venice for Parma, Romney painted his portrait in Turkish dress. This picture was sold by Romney on his return to England for fifty guineas to Lord Warwick, but the unfortunate Wortley Montagu was not destined to follow his portrait back to England, for while Romney was still with him "he choked on the bone of a small bird, which pierced his throat and brought about his death."

A CREMONESE LADY.

From the Mezzotint by J. R. Smith.

Peters also painted Wortley Montagu probably about this time, as he exhibited the picture at the Royal Academy in 1776; it was entitled "Mr. Wortley Montagu in his dress as an Arabian Prince." I have with some difficulty discovered the whereabouts of this picture; it is now in the possession of Lord Bute, and was most probably left by Lady Mary Wortley Montagu to her only daughter, Mary, the wife of John, third Earl of Bute, to whom many of her most interesting letters were written. It is probably a sketch for a larger picture, as it differs in some respects from the mezzotint; but it is undoubtedly by Peters, and is a fine piece of work.

It is not unlikely that Peters returned to England with the Mr. Parry mentioned in the letter, for both artists got back in the summer of 1776 in time for the Academy. This Parry, whose Christian name was William, was a pupil of Reynolds, and probably owed his election to A.R.A., which took place in 1776, to his former connection with the President of the Royal Academy. He may have introduced Peters to him, for from some notes given me by a descendant of Peters, it appears that the latter commenced studying under the great portrait painter about this time, and continued the practice for some years. He could not have been a pupil in the ordinary sense, for he took a studio of his own in Great Newport Street, and his name is not mentioned by any of Reynolds's biographers. Yet that Peters must have closely studied the works of the President is evident both from his colour and fine impasto, in which he attains more nearly the standard of the master than any of his known pupils.

Besides the portrait of "Edward Wortley Montagu," which was bought by Lord Courtenay, Peters exhibited at the Royal Academy of 1776 a "Portrait of a Gentleman" and two subjects in crayons—"A Young Lady" and "A Lady in an undress." The latter may have been a version of "Belinda," a partially undraped portrait of Miss Bampfylde, engraved by Robert Dunkarton in the following year, and which, judging from the number of similar subjects from the brush of Peters which were engraved about this time, must have attained considerable success. The most audacious of these *risqué* themes was "Lydia," painted for Lord Grosvenor, and engraved by W. Dickinson in 1776. It was popularly stated that the owner kept it veiled; if so, the susceptibilities of the eighteenth-century English society must have been far more delicate than those of present-day people. "Sylvia," mezzotinted by J. R. Smith in 1778, may possibly be identified with the crayon picture of "A Woman in Bed," which Peters exhibited at the Academy of the preceding year. On the plate it is stated that the original picture was in the possession of the Rt. Hon. Lord Melbourne. The companion mezzotint, "Love in her eyes sits playing," is also by J. R. Smith, and is one of his most beautiful works. It was published in May, 1778, which points to the original having been painted either in that or the preceding year. Mr. W. Roberts has identified the lady as being Mrs. Jordan, the celebrated actress.

At this time Peters had evidently gathered an artistic and influential *clientèle* about him. The names of Lords Courtenay, Grosvenor, and Melbourne have already been given. To these should be added that of Charles, fourth Duke of Rutland, then Marquess of Granby, who remained, until his death, a consistent patron of the artist.

He probably bought two of the works—"St. John" and "A Country Girl"—exhibited by Peters at the Academy of 1777, for both pictures are recorded by Eller as having been destroyed in the disastrous fire at Belvoir Castle in 1816. The "St. John" was the first religious work contributed by the painter to the exhibition, and probably marked the change in his views which led him to adopt the Church as a profession. The charms of Mary Dickinson, the sister of William Dickinson, are immortalised—not, indeed, in the picture of "The Country Girl," but in the delightful plate which the brother made from it, and which shows that the original must have been one of Peters's finest efforts.

The acquaintanceship of artist and engraver was not restricted to professional intercourse; both men were Masons—Peters having been initiated in the Somerset House Lodge No. 2 in 1769—and the large number of plates which Dickinson engraved after him about this period would point to the relations of the two men being of a fairly intimate character.

The fourth picture, which Peters contributed to the Academy of 1777, catalogued as "Portrait of a Gentleman in masquerade dress," was of Colonel George Pochin, a younger brother of William Pochin, of Barkley, and an officer in the Leicestershire Militia; he served in the American War, and subsequently entered Parliament. The present whereabouts of the picture, which was engraved by John Dean, is unknown.

The year 1778 may be said to have marked the zenith of the painter's artistic career; the letters R.A. appeared after his name for the first time in the Academy catalogue, for he had been elected a full member since the last exhibition. His diploma picture of two "Children," which is well known from the reproductions, marks the best period of his art; and though this was not in the exhibition, he sent five portraits, only one of which, that of "Sir John Fielding, as Chairman of the Quarter Sessions of the City of Westminster," is titled in the catalogue. Sir John, the half-brother of Henry Fielding, the novelist, and successor of the latter as magistrate, was blind, a fact which rendered him a rather difficult subject for portraiture. Peters, however, produced one of his best works, a strong, manly likeness, which Horace Walpole described as "an excellent portrait." From the same source one obtains the identification of the anonymous portrait, No. 234, which the owner of Strawberry Hill noted in his catalogue as being that of Colonel Rainsford. On the identity of the other three portraits shown this year—a "Young Nobleman," one of a gentleman, and one of "a lady, in crayons"—no light can be thrown.

To the exhibition of 1779 Peters contributed nothing. He was engaged that year in studying at Oxford for the Church, an event of his career which can be more conveniently dealt with in a separate chapter. In that of the following year he showed a portrait composition, which Walpole describes as being of "Lord Courtenay with a group of children," and a "View of Liverpool." In 1781 he was unrepresented. In 1782, when his name appears in the catalogue as the Rev. William Peters, R.A., of Exeter College, Oxford, his sole contribution was the well-known "An Angel carrying the spirit of a child to Paradise," which was secured by the Earl of Exeter for his collection at Burghley. The work anticipated in its popularity the religious

pictures of Noel Paton, Gustave Doré, and Herbert Schmalz. Like them, it was engraved; and, to quote a writer in the *Freemasons' Magazine*, "the prints from this beautiful and interesting work were soon dispersed throughout Europe, and no print, we believe, from any picture of whatever master had so rapid and universal a sale." Its success may be described as a disguised misfortune for the artist, as it led him to attempt themes which were beyond his powers, and so diverted his genius from its true bent. At this time Peters, who had apparently finished his course at Oxford, came into closer connection with Charles, fourth Duke of Rutland, a lover of the arts, who, through the few remaining years of his life, was to remain the artist's friend and patron. He subsequently presented Peters with several livings, and frequently employed him to paint portraits of himself and members of his family—a high compliment, when it is remembered that he was a friend of Sir Joshua Reynolds. His first commission was to send Peters to Paris to copy Le Brun's masterpiece, "Madam de la Vallière," hanging in the Carmelite Church. This copy was burnt in the fire at Belvoir Castle.

Peters remained in Paris for a lengthy period, a fact which accounts for his being unrepresented at the Royal Academy in 1783 and 1784. His visit exercised a powerful and beneficial influence on his art, his style being much improved by his close association with Louis Leopold Boilly and Antoine Vestier. Mons. R. Sée, in his interesting article in the *Gazette des Beaux Arts* for November, 1911, has thrown much light on this period of Peters's life, and on his friendship with the two French artists. Vestier was an old friend of the Englishman, whom he had met when travelling in Great Britain, a country he visited as well as Holland. Both men were about the same age, and appear to have been congenial companions, for Vestier mentioned in his letters, which are still in the possession of the Dumont family—Madame Dumont being a grandchild of the artist—what a delightful companion he found Peters, and the rapid progress that the latter made after winning the prize of the Society of Arts in 1759. Vestier's work is not well known to the English public, but visitors to the Louvre will remember his delightful portrait of his wife and child playing with a dog.

Mons. Sée writes thus of the friendship between the artists: "Nul doute que les deux amis éprouvèrent à se retrouver à Paris un plaisir très vif. Ce fut avec Vestier que Peters connut le grand homme de loi Monsieur D'Outremont, dont le salon était le rendezvous de beaucoup de jeunes artistes de valeur et où, pour la première fois, ils recontrèrent Boilly, présenté à l'avocat par son protecteur le comte d'Ablaing, professeur à l'Ecole de Médecine. Tous trois se lièrent vite d'une amitié qui dura de longs mois. C'était un gai trio. Ils fréquentaient assidûment les tavernes, tout en poursuivant leurs études à travers les nombreux ateliers de la capitale. Vestier était naturellement comme le chef da la bande. Né en 1740 il avait deux ans de plus que Peters and exposait déjà avec succès au Salon de la Correspondance, tandis que Boilly était encore presque un adolescent, de vingt ans plus veune qu'eux." Mons. Sée then goes on to trace the great influence that Vestier and the French school had upon Peters. He says: "Les sujets, la facture, la couleur, tout dénote l'influence profonde de l'école française, de l'esprit français. Prenons, par exemple le fameux

portrait d'une de ses jolies amies intitulé par le graveur J. R. Smith, selon le goût de l'époque 'L'Amour se joue dans ses yeux' (Portrait de Mrs. Jordan). Le femme a les épaules nues; elle porte un de ces fichus de linon affectionnés par Vestier; la pose est inspirèe de Nattier et le coloris de Vanloo."

With Boilly—"the delightful Boilly," as Miss Kingsley calls him—Peters contracted a warm friendship. The young artist, who was then residing at Arras, persuaded his friend Dinaux to invite Peters there. Mons. Sée states that Boilly and Peters subsequently had a coolness over a love-affair, Mlle. Marie Deligne, who afterwards married Boilly, being the cause of the disagreement between the two friends. Despite this rupture of their intimacy, the influence of Boilly's art on that of Peters was considerable. The Frenchman was an accomplished painter, as can be seen by the three delightful examples of him—quite among his finest works—in the Wallace collection, or his well-known "Arrivèe D'une Diligence" in the Louvre.

Peters's style to the end of his life retained traces of French inspiration and influence. We see this especially in some of his studies of female portraiture, as, for instance, the charming "Mrs. Gibson," in which the free and elusive treatment and light and subtle combination of tones of mauve and pink recall distinctly the work of the later eighteenth-century French school; while the "Lady in a white dress," sold at Christie's in 1910, is suggestive of Fragonard, whose pictures Peters had probably seen and studied in Paris.

I must close this chapter with a curious anecdote from the *Freemasons' Magazine* for 1794 relative to Peters's sojourn in France. It is as follows: "A circumstance happened while Mr. Peters was at Paris on this occasion which deserves to be mentioned, as it shows what a surprising change has since taken place in that country. The Duke of Manchester was at this period Ambassador from England to the Court of France, and an acquaintance commenced between his Grace and Mr. Peters, which only ended with the life of the former. While the Duke was in Paris he asked permission of the Queen of France for Mr. Peters to paint a portrait of the Dauphin. Trifling as this request seemed to be, it occasioned a Council to be held, in which it was debated whether the health of the Dauphin might be affected by the smell of even the small quantity of paint which would necessarily lie upon the pallet while the picture was proceeding. This important point was decided in the affirmative, notice of which was sent in a complimentary card from Madame de Polignac to the Duke of Manchester in the name of the Queen. What a dreadful proof of the vicissitudes of life and the instability of fortune has been seen in the fate of that Queen and her family within the space of twelve years!"

A further result of the friendship of Peters with the Duke of Manchester was shown in the portrait of the latter which the artist contributed to the Royal Academy of 1785. It was a full-length portrait, representing the Duke as Grand Master of the Masons in full robes and holding a compass. It was engraved by Leney. Both this and the portrait of "Lord Petre"—also as Grand Master—which hung in the same exhibition, were painted by Peters for presentation to the Freemasons' Hall, where they were ultimately destroyed in the fire of 1883. His third picture at the

A GROUP.
By permission of Mrs. Price.

Academy was his charming "Fortune Teller," which was engraved by J. R. Smith. In this picture Peters essayed a theme which had been previously treated by Reynolds, and in this instance at least showed himself the superior of that artist. The latter's version of the subject—by no means one of his best works—was forced and theatrical, while that of Peters was charmingly natural. A contemporary criticism of the three pictures by Peters, taken from the *Artists' Magazine* of 1785, states: "The Rev. William Peters, R.A., still possesses his former merits; the ripeness of this master's colouring is heightened (which it does not require) by the coldness of most of the pictures in the room. We are glad to see the spirit of his works, but should still more admire them had his portraits less pomposity."

These were the last pictures Peters sent to the Academy, though he did not wholly cease to exhibit, for in 1807 he was represented on the walls of the British Institution by a smaller version of "The Fortune Teller," 2 ft. 6 in. by 3 ft. 10 in., the measurement including the dimensions of the frame. By that time, however, he had long given up his standing as a professional artist, for he resigned his membership of the Royal Academy in 1788.

CHAPTER III.

THE motives which led Peters to relinquish his artistic ambitions at the zenith of his career to become a clergyman appear to have been prudential rather than religious. Yet one must suppose that he had always possessed a strong inclination for the Church, otherwise they scarcely appear to be adequate. The time he selected for his retirement must have synchronised with the receipt of many profitable commissions. That Peters evidently intended to take his new duties seriously is shown by the fact that after 1778 he practically ceased exhibiting, showing only six pictures at the Academy between that date and his resignation of the Academy membership in 1790. It is hardly to be supposed that an artist of his talents could relinquish the active pursuit of his profession and lay aside his hardly-won honours without being inspired by some loftier motive than that of mere pecuniary gain. Contemporary literature has something to say on this strange change of career. A writer of a notice on Peters in the *Freemasons' Magazine* for 1795 remarks: "On his second return to this country he (Peters) was soon admitted in the Royal Academy as a Royal Academician. By this time it would seem that Mr. Peters had satisfied his enthusiasm for painting, for even the academical honour, the highest that an artist of Britain or any other country can attain, had not charms enough to induce him to continue in that respectable fraternity, and he evidently felt a sense of the more important station to which his parents first intended to devote him."

John Taylor, one of Peters's friends, and later on, as we shall see, his marriage witness, has much to say on this curious change. After stating that Peters, when he became a clergyman, resigned his situation as a Royal Academician, conceiving that it would be unsuitable to his clerical function, and that on his resignation Reynolds and the Council appointed him chaplain of that institution as a mark of respect and consideration, Taylor goes on to relate: "Mr. Peters told me that besides the propriety of resigning his academical honour, he was induced to relinquish his profession of an artist by the following circumstance. A lady of quality having requested he would recommend her to a good landscape painter, as she wanted a couple of pictures of that description, he replied that, considering Richard Wilson as the best painter of landscapes, he recommended him. The lady then desired that he would accompany her to the painter's house. He accordingly went with her, and found the artist at home. The lady desired to see some specimens of his skill, and Wilson had luckily not sent home two pictures which he had just finished, and brought them to her. Peters said he was afraid that Wilson's bold style and rough colouring would not be suitable to female taste, and that the lady would not be duly impressed with the grandeur of his conceptions; that he therefore placed them at some distance, in order to make them appear to more advantage. The lady, however, happened to be struck with

them, and gave him a commission to paint two landscapes at a liberal price on subjects chosen by himself. As Peters was going to hand the lady into her carriage, not intending to return with her, Wilson whispered that he wanted to speak to him. Peters, of course, returned with him. Wilson, after thanking him warmly for his kind recommendation, told him he was so distressed that if Peters would not lend him ten guineas he could not fulfil the order, as he had no money to buy colours or canvas. Peters promised he would send the money to him as soon as he reached home. Peters assured me that the distress of this great artist produced a strong effect upon his mind, for if Wilson, who was decidedly the best painter in his province of art, was so reduced, what must he expect, who had so many rivals of distinguished talent in the line of portrait?"

Allan Cunningham tells the same story, not giving Peters's name, but describing him, not wholly accurately, as a "student in art," and subsequently speaking of him as a "youth," a term scarcely adequate for a man who was nearing forty. After relating how Wilson detained him, Cunningham goes on to relate that the great landscape painter looked feelingly in the youth's face and said, "Your kindness is all in vain. I am wholly destitute. I cannot even purchase proper canvas and colour for these paintings." The young man gave him twenty pounds—for he was related to rich people—then went home, and said to himself, "When Wilson, with all his genius, starves, what will become of me?" He laid palette and pencil aside, pursued his studies at College, and rose high in the Church. Cunningham lays the scene of the episode in Wilson's lodgings, "a small room somewhere about Tottenham Court Road."

It must have been during his residence at Oxford that the artist made the acquaintance of Joseph White, the great Orientalist and theologian. Peters seems to have studied White's works and to have much admired his friend's abilities, for he painted the great scholar's portrait, and there is an interesting entry in the "Catalogue of Portraits in the Picture Gallery in the Bodleian Library" made by John Gutch, and published in 1796 in his edition of Wood's *History and Antiquities of the University of Oxford.* The entry runs: "This portrait of the Rev. Joseph White, B.D., Archbishop Laud's Professor of Arabic, is painted and presented by the Rev. Wm. Peters, R.A., as a mark of his respect to the University and of the singular regard he has for so great and able an advocate for Christianity, 1785." No doubt this inscription was on the back of the portrait, which was applied for by the relatives of the Professor and returned to them.

Another great scholar, in the person of the celebrated Richard Porson, also crossed Peters's path at this time, for that curious individual was at Oxford in 1782, and in John Taylor's *Records of My Life* there is a curious account of a supper party given by Peters to these two eminent men.

Porson, on this occasion, seems to have been anything but a pleasant guest, for Taylor says: "The first time I met this literary Leviathan (Porson) was at the house of the Rev. Mr. Peters one evening, when he was accompanied by Dr. White, the author of the celebrated *Bampton Lectures.* . . . Whether Porson was drunk when I met him on this occasion, or whether he intentionally showed his contempt for the doctor, Mr. Peters, and myself, I know not, but he did not once join in conversation, and kept

playing with a little dog all the time he was present, except when oysters and brandy and water were introduced; then the dog was deserted, and the oysters came into play. When he had finished with these, he resorted to the brandy, and resumed his attention to the dog. For myself, I did not mind his indifference, but was shocked to see such contemptuous negligence towards his host, Mr. Peters, and Dr. White, his friend. The dog and the brandy and water wholly engrossed his attention. He did not quit the house till a late hour. Dr. White seemed to view the conduct of his friend with composure, as if it was nothing extraordinary, but 'his custom ever of an afternoon.' Mr. Peters, on the contrary, justly considered it as rude, contemptuous, and insolent." *

It was at Oxford that Peters encountered Gifford, the future founder and editor of the *Quarterly Review*, whose translations of Juvenal and Persius showed both scholarship and poetical vigour. The artist is said to have "improved his classical knowledge and prepared himself for the sacred calling" by aid of Gifford's assistance. The intimacy of the two men continued for some time, but was broken up by a fierce quarrel, which aroused considerable comment at the time, and was the occasion of several scurrilous paragraphs in the biography of the artist, which appeared in No. 12 of *The Arts*. It appears to have arisen over the friendship of Earl Grosvenor, with whom Peters—before he went to college—held a close acquaintanceship. The artist is said to have painted several pictures of a *risqué* nature for the Earl, and, according to the *Dictionary of National Biography*, after he had taken holy orders, became his chaplain. Of this latter fact, however, I have not been able to obtain any confirmation, though the Duke of Westminster very kindly had the records searched at Eaton to see if there was any entry bearing on the alleged appointment. Peters, when at Oxford, acted as governor to Lord Belgrave, Lord Grosvenor's eldest son. According to the friends of Peters, the reverend artist introduced the young nobleman to Gifford, and the latter repaid his kindness by ousting Peters from his post and procuring it for himself. John Taylor's account of the matter is: "When Peters quitted Oxford he continued to correspond with Gifford, who remained there; and, to save the expense of postage, Peters obtained franks from Lord Grosvenor for his letters to Gifford, and his Lordship permitted the letters of Gifford to Peters to pass under cover to his Lordship. On one occasion Gifford forgot to seal his letter to Peters, and Lord Grosvenor frankly confessed that he had the curiosity to read it. His Lordship was so struck by the literary merit of this letter that he thought the author would be a proper travelling tutor for his son, the present Lord Grosvenor. He therefore desired Peters to invite Gifford to London, where he soon received an invitation to reside at his Lordship's house in Grosvenor Square. Gifford was shortly appointed tutor to Lord Belgrave, and afterwards accompanied his noble pupil abroad."

Taylor then goes on to say that while Peters and Gifford were friends, the former considered the unsealed letter as an accident, but when they quarrelled, Peters represented it as an artifice by which Gifford had tempted the curiosity of Lord Grosvenor, for Gifford "had taken, it seems, uncommon pains with the letter, in order," as Peters alleged, "to make a forcible impression on his Lordship, and his plan succeeded."

* *Records of my Life*, vol. i., p. 239.

BELINDA (Miss Bampfylde).

From the Mezzotint by W. Dunkarton.

Gifford, in fact, ousted Peters from his post and procured it for himself. "Pasquin damns both parties with strict impartiality, not to say scurrility; while Dr. John Wolcot, better known to posterity as Peter Pindar, paints Gifford in the blacker colours." *

What followed can best be told in the words of Taylor, who is a mine of information on this somewhat sordid affair: "Gifford had become acquainted with Mr. Hoppner, the painter, and had introduced him at Grosvenor House. This circumstance, no doubt, must have displeased Peters, who knew that Hoppner was of a very satirical turn, and spared nobody. What hastened the extinction of the friendship between Peters and Gifford I know not, except that Gifford and Hoppner, as Peters said, had undermined him in the estimation of Lord Grosvenor, and forced him to relinquish his connection with his Lordship. At length there was an open rupture between the former friends.

"Gifford was accused by Peters of having, in a public newspaper, ridiculed his pictures in the Royal Academy exhibition, assisted by the professional suggestions of Hoppner. I remember to have read a critique of this description on a picture of Adam and Eve in Paradise, which was remarkably humorous and severe. Mr. Combe, who was a friend to both parties, at length interfered to prevent further hostilities, but failing, he signified that unless Lord Grosvenor put a stop to this persecution of his old friend Peters, he would write an heroic epistle to Lord Grosvenor from his repudiated lady. As Mr. Combe was known to possess a powerful pen, and was a zealous friend to Peters, this intimation was conveyed to his Lordship, who then interposed, and requested that all this literary warfare should end, and from that time they were content to abuse each other in private.

"By this time I had become very well acquainted with Gifford, and frequently heard the complaints of both parties. It was curious to find that their accusations against each other were exactly the same. They each charged the other with mean and disgraceful subserviency to the vices of Lord Grosvenor. It is certain that Peters, before he took holy orders, and probably while he was not in a very prosperous state, painted some subjects for the noble lord which were far from being of a decorous nature." (This statement probably refers to the picture of "Lydia," already mentioned.) "But who is to blame, the rich man who suggested such subjects, or the poor one who stood in need of his patronage? . . . On the other hand, Peters charged Gifford with a pliant subserviency to those vices of his patron which had dictated the subjects in question. . . . I have often, though with caution, sounded both as to the possibility of effecting a reconciliation, but found it a hopeless matter, and therefore never acknowledged to either that I had seen the other, and avoided a subject which was mournful and disgusting."

* Skipton's *Life of Hoppner*.

CHAPTER IV.

AT the period that Peters took holy orders, the Church of England was in a state of profound spiritual torpor. John Wesley, who had been excluded from its pulpits forty years earlier, had just taken the decisive step of legally constituting the Wesleyan organization a separate and independent church, and by so doing had closed the last avenue of its reunion with the Church of England. When it is remembered how strongly he had been attached to the latter body, and how reluctant to weaken his connection with it, the fact is of great significance. More significant still is the apathy of the Church in permitting many thousands of zealous and God-fearing Christians to form an independent communion without making an effort to retain or attract them within its fold. The Church, indeed, for the time being had sunk to the level of a respectable profession, whose ministers hardly followed a higher standard of morality than that current at the Bar. Its richest benefices were generally awarded from considerations of friendship or politics, while the cure of souls was more or less practised by deputy, incumbents often holding several livings and employing ill-paid curates to do their parochial work. Judged by the standard of his day, Peters possessed all the necessary qualifications for a clerical life. In that age of laxity his personal morality appears to have been unimpugned; his religious beliefs were sincere; he was well educated and talented, and, so far as can be judged, fully qualified to preach a good sermon or write a religious treatise; while, though doubtlessly he had been influenced by monetary considerations in adopting the Church, his disposition appears to have been far from mercenary, and there can be no doubt but that, in his new vocation, he endeavoured to do his duty according to his lights. Unfortunately, the gap between clericalism and art was far wider than that existing at the present time. The Church, while discarding much of the devoutness and spiritual earnestness of the old puritanism, still retained its narrowness, and more especially its distaste for ornate ritual and the beautification of the interiors of religious edifices. A few years before, Bishop Terrick had declined, on purely Protestant grounds, the offer of Sir Joshua Reynolds and other members of the Royal Academy to adorn St. Paul's Cathedral with religious pictures. To the bulk of the ministry of the Church of England, religious art of all descriptions savoured of Popery and profane art as frivolity; and thus Peters, in becoming a clergyman, had placed a formidable barrier against the exercise of his own special talents.

In the *Dictionary of National Biography*, 1783 is given as the date of Peters's ordination, but Mr. Claude Jenkins, the librarian at Lambeth Palace, who very kindly looked up the matter in the archives under his care, found it recorded in them that Peters was ordained deacon by the Bishop of Lincoln (Dr. Thomas Thurlow) on June 10th, 1781, and ordained priest by the same prelate on May 6th, 1782.

As far as we know, he seems to have wished, after his ordination, to turn his artistic talents to good account, and he now began to produce those religious pictures which, judging from the number of engravings which exist of them, must have enjoyed an enormous contemporary popularity. The first of these was "An Angel carrying the Spirit of a Child to Paradise." It was painted in 1782—after his ordination—for Lord Exeter, and is still at Burghley, a fine replica of the picture which the artist subsequently painted being now in the possession of Lord Newlands. The angel is a portrait of Mary Isabella, wife of Charles, fourth Duke of Rutland, and the child represents Charlotte, daughter of Sir Thomas Dundas, subsequently Lord Dundas.

Peter Pindar (Dr. Wolcot) wrote the following verses concerning it, in which the satirist did not do the work much less than justice:—

"Dear Peters! who, like Luke the Saint,
A man of Gospel, art, and paint,
Thy pencil flames not with poetic fury;
If Heav'n's fair angels are like thine,
Our bucks, I think, O grave Divine,
May meet in t'other world the nymphs of Drury.

"The infant soul I do not much admire:
It boasteth somewhat more of flesh than fire;
The picture, Peters, cannot much adorn ye.
I'm glad, though, that the little red-fac'd sinner,
Poor soul! hath made a hearty dinner
Before it ventur'd on so long a journey."

Despite adverse criticism, the picture was a great popular success. Peters produced a companion work, "The Spirit of a Child arriving in the Presence of the Almighty," and, as a centre-piece, "The Resurrection of a Pious Family at the Last Day." The latter work, after many vicissitudes, was won in a raffle by Cardinal Manning's father at the cost of a sovereign, and by him presented to Totteridge Church, Hants, where it still is.

These pictures not only enhanced Peters's reputation as an artist with the public, but probably paved his way to ecclesiastical preferment. It will be remembered that, in 1782, Charles, Duke of Rutland, had commissioned Peters to copy Le Brun's masterpiece of "Madam de la Vallière." The Duchess, as already mentioned, had sat to the artist for the angel in the picture of "The Spirit of a Child." The Duke now returned these attentions of the artist by presenting him in 1784 to the living of Scalford, in Leicestershire, one of his last benefactions to the painter, for his short but brilliant career was cut short by his death in 1787. His widow, Mary Isabella, who so often furnished a theme for Peters's pictures, appeared as much interested in furthering the artist's clerical career as her late husband, for in 1788 she presented him to the Rectory of Knipton, a richer benefice than that of Scalford, its estimated yearly value being about one hundred and thirty pounds. The two places are within

a few miles of each other, and quite near to Belvoir Castle, the home of the Manners family. Peters's clerical preferment did not escape the attention of the wits of the time, whose barbs were accentuated by the artist's connection with the Prince of Wales, then the target of most of the lampoons of the day, for whom he had painted the ceilings of Carlton House. It was then unkindly prophesied that Peters would fail at the sky, because it was so long since he had looked towards heaven. Now it was stated in the Press that the reverend gentleman was collecting all the "luxurious wanderings" of his pencil, and destroying them as fast as they came into his possession. "Such virtuous conduct," adds a writer in one of the papers, "is highly meritorious, and furnishes an admirable example to many dissipated sprigs of divinity at the present day." Whether for setting such an example, or because of merits less patent to the world in general, is not known, but the Duke of Rutland nominated the reverend painter of Venuses to a living, and the Bishop of Lincoln conferred a prebendal stall on the artist who had executed so audacious a "Lydia in Bed" that it had to be covered with a transparent material that is generally appropriated to the sleeves of episcopal dignitaries.

The prebend alluded to was that of St. Mary Crackpool in Lincoln Cathedral, which he subsequently exchanged for the more valuable one of Langford. This, however, is anticipating matters. In extenuation of Peters's lax views concerning pluralities, it may be urged that they were the rule rather than the exception among the clergymen of the day. Crabbe, the poet, was a notorious offender in this respect, and it is practically certain that he and Peters came frequently into contact. The former was chaplain at Belvoir Castle in 1783, from where he brought out his poem of "The Village"; and, later on, was instituted to the vicarage of Stathern, a village not far from Knipton. No record of the acquaintanceship of poet and painter has been handed down, and it probably was not intimate, Crabbe, who has been aptly styled "nature's sternest painter," having probably little in common with the more romantically inclined artist. It is, moreover, not unlikely that they regarded each other as rivals for the valuable ecclesiastical patronage of the Manners family.

While Crabbe was chaplain at Belvoir, the widowed Duchess of Rutland appointed Peters curator of the fine collection of pictures at the Castle, of which he wrote an account for the *History of Leicestershire* by John Nichols, published in 1795. It is too greatly influenced by the then prevailing taste for the pictures of the later Italian schools to be of value at the present time, but the artist's criticism of Reynolds is worth quoting, both as showing Peters's whole-hearted admiration of him, and the opinion which was entertained of the works of the first President of the Academy by his contemporaries.

Peters writes: "Reynolds, the first, and as yet chief, of the British school, holds a distinguished rank among his brethren of the pencil; and by the classic arrangement of his figures, the grouping of his angels, the beauty of his colouring, and the distribution of his light and shade in his picture of 'The Nativity,' takes the palm of victory from one of the best pictures Rubens ever painted, which hangs opposite to it, in seeming competition with this unrivalled work of our British artist."

TWO CHILDREN WITH A JAY IN A CAGE

From the collection at Belvoir Castle

By kind permission of His Grace The Duke of Rutland

The same year, 1784, that Peters was presented to the Rectory of Scalford, he was appointed Chaplain to the Royal Academy, an honour that may have been influenced by the fact that he already held a similar appointment to the Prince of Wales. He held the office, which then carried with it an annual salary of £30, until 1788. Peter Pindar, in his *Farewell Odes for 1786*, mentions the artist as being present at the Academy banquet in this year. He describes how, at the greedy behaviour of the Academicians,

> "Peters most justly rais'd his eyes of wonder,
> And wanted decently to give them grace;
> But, bent on ven'son and turbot plunder,
> A clattering peal of knives and forks took place;
> Spoons, plates, and dishes rattling round the table,
> Produc'd a new edition of Old Babel.
> They had no stomach o'er a grace to nod,
> Nor time enough to offer thanks to God."

Peters, however, was severing his connection with the Academy. His last pictures exhibited there were the portraits of the Duke of Manchester and Lord Petre, each as Grand Master of the Freemasons. As already mentioned, these works were painted for presentation to the Grand Lodge. On the recommendation of the Duke of Manchester, Deputy Grand Master, the title of Grand Portrait Painter was conferred on the artist for his generous donation. Brother Gould, in his great history, as quoted by Mr. William Dixon in his *History of Freemasonry in Lincolnshire*, says: "The Grand Portrait Painter ranked after the Grand Architect and before the Grand Sword Bearer. The office was regarded as a purely personal one, to be held by Peters *quamdiu se bene gesserit*, and though his name is not included in the list of annual appointments declared on the Grand Feast Day, it duly appears among those of the Grand Officers of the Society published in successive editions of the *Freemasons' Calendar* from 1787 to 1814."

The portraits of the Duke of Manchester and Lord Petre apparently were much admired, and a proposition was made that they should be engraved, and the plates sold for the benefit of Masonic charities. This occurred during the exhibition of the pictures at the Royal Academy. Peters, whose generous disposition always placed him in the best light where charity was concerned, warmly took up the idea. In a letter to Mr. Grand Secretary White, dated from Welbeck Street, June 26th, 1785, he wrote:—

"Dear Sir,

"The more I consider the proposition you threw out to me (the portraits of the Grand Officers to be engraved on account of the Society, and the plates to remain their property, and be printed off for the use and benefit of the charity), the more pleased I am with the idea, and a new pleasure presents itself to me, that I have not only been the means of setting on foot a scheme for ornamenting the hall, but through that channel open'd a flattering prospect of future comfort to brethren in distress.

"I do request, therefore, Sir, that you do me the honour to present my respectful compliments to the gentlemen of the Committee of the Grand Lodge, and to assure them that with a heart such as a Mason should have, I joyfully unite in every measure that tends to promote that good to our fellow-creature which exalts the man and does so much honour to them.

"Should the Committee wish for any professional information or assistance in carrying on this work wherein I could be of the least service, their commands shall be obeyed with the same pleasure by me which they themselves feel when charity calls out to them for relief, and they have it in their power to give.

"I am, with the greatest esteem,

"Dear Sir,

"Your sincerely affectionate Brother and Servant,

"WM. PETERS."

The project of making the engravings was apparently not carried out, as the only engraving I have come across of either of the pictures is the small one by Leney of the "Duke of Manchester," which was used as a book illustration.

In 1787 the Prince of Wales was initiated into Masonry, and, shortly afterwards, the well-known lodge (No. 238) called after his name was founded by several of his friends and admirers. Membership of this was at first restricted to those who were either in the service of the Prince or warmly attached to his person and interests. Peters, who was appointed secretary of the lodge, and was in all probability one of the original founders, may be said to have come under both descriptions, for he was Chaplain to the Prince—an office to which he had been appointed through the influence of the Duke of Manchester—and always showed the most devoted loyalty to his person. As secretary he sent the first list of members to Grand Lodge. It is dated May 10th, 1788, and the remarks columns contain some amusing comments on various of the members. The ubiquitous Thomas Dunckerley, who is said to have originally induced Peters to join the fraternity, is described as: "63, gentleman, Hampton Court; something royal about him." This last allusion is to Dunckerley's paternal origin, for he was acknowledged as an illegitimate son of George II., and greatly resembled his father in appearance. More than any man of his day he was responsible for the spread of Masonry, not only in England, but in the British Colonies; and he was then acting as Provincial Grand Master for eight or ten different districts. The artistic element was fairly well represented, for besides Peters himself there was John Hickey, the sculptor, then engaged in modelling a figure of "Time" to support a clock at Carlton House, and described as a "very genteel young man"; Henry Holland, architect, "a comely man"; and Peters's old friend, William Dickinson, the engraver, set down as "a well-looking dark man." Another member with whom Peters was previously acquainted was William Addington, whom he had painted several years back. The artist records him on his list as "Justice of the Peace," with the appended warning, "Visit him not in Bow Street." He sets down his age as 50, but this is either a mistake or a piece of delicate flattery, for the magistrate—who was subsequently knighted—was then 59.

During this year Peters's activity in the Masonic world was by no means confined to his labours in connection with the Prince of Wales Lodge. Not content with painting the portraits of the Duke of Manchester and Lord Petre for presentation to the Grand Lodge, he appears to have offered to make one of George III. to hang in front of the organ at the Freemasons' Tavern, and so save the authorities the expense of decorating it. The following minute of the Hall Committee, dated Thursday, June 7th, 1787, shows that this offer was gratefully accepted: "The Committee, reconsidering the design made by Mr. Green for the front of the organ, were of opinion that it would be too expensive to be adopted at present, and upon an idea suggested by the Rev. Mr. Peters for finishing the organ in an elegant manner at a little expense, and this very obliging offer to present the Society with a portrait of His Majesty to place over the centre of it, it was thereupon 'resolved unanimously' that the thanks of the Committee be given to the Rev. Mr. Peters for his very kind offer of His Majesty's portrait, and that the finishing of the front of the organ be left to his direction."

This picture is the only survivor of the several portraits which Peters presented to Grand Lodge, the remainder having been burnt in the fire which devastated the Hall in 1883.

The artist for some years did not allow his clerical duties to interfere unduly with his painting, and one suspects, from the number and importance of the pictures he produced for Boydell's *Shakespeare*, that he performed them almost wholly by deputy. It may be remembered that in 1786 Alderman John Boydell started a scheme for a splendid edition of *Shakespeare*, to be illustrated by all the chief exponents of English art. In Bemrose's *Life of Wright of Derby*, an interesting correspondence is given between that artist and Boydell, which throws an instructive light on the prices which the publisher paid for the pictures, and the difficulties he had to contend with arising from the jealousy of the various artists—difficulties which, it must be pointed out, in fairness to Peters, who was one of the most enthusiastic and successful contributors to the work, he had no share in originating. Wright painted two pictures for the book, his "Ferdinand and Miranda," 12 ft. by 8 ft. 6 in., for which he received 300 guineas, and a smaller work, "The Storm in the Winter's Tale," for which 140 guineas was paid. The scheme was discussed at a meeting held at Boydell's Gallery in November, 1786, when it was apparently arranged that the artists employed were to be divided into classes, and paid according to their precedence; those of the first class, according to Wright, consisting of Sir Joshua, Mr. West, Mr. Romney, etc., and Wright himself. The latter was much aggrieved to find that Sir Joshua had been given "500 guineas for his small picture, and a very considerable fee besides," and that Mr. West had also received "500 guineas," and pleaded for similar terms, which Boydell flatly refused to give. In the correspondence it is mentioned that Northcote received 250 guineas for one of his pictures.

Peters's contribution to the work consisted of no less than five pictures, which were regarded as among his finest productions. These were two scenes from *The Merry Wives of Windsor*—"Mrs. Page reading a letter" and "Falstaff in the buck-basket"; "Hero, Ursula, and Beatrice," from *Much Ado About Nothing;* and two

scenes from *Henry VIII.*—"Queen Catherine with some of her women at work" and the "Christening of Princess Elizabeth." It is not known what Boydell paid for them. In June, 1786, he had given the artist one hundred and fifty guineas for his picture of "The Three Holy Children," but this was a more simple and probably a smaller work than any of the Shakespearian themes. One may hazard the guess that Peters was paid for the latter at about the same rate as Wright of Derby for his large picture, which was similar in size to them, viz., £315. Northcote, who had been content with fifty guineas less, was only newly elected to the Royal Academy, and had hardly attained the same rank in art. A confirmation of this idea may be found in the fact that Macklin, when he brought out his *Milton* in emulation of Boydell's *Shakespeare*, commissioned Peters to paint "Adam's first sight of Eve," for which he paid a like amount. For another work by the artist, "The Death-bed of the Just," to illustrate Young's *Night Thoughts*, he raised the price to £420.

Peters appears to have drawn upon himself the censure of the Church authorities for painting his Shakespearian subjects, for in a letter dated 1790, written to George Nichol, Esq., Pall Mall, respecting an application from Mr. Boydell to paint another picture for the gallery, he expresses his willingness to do so "if it would not give offence to the heads of his profession, who had already expressed some displeasure on the subject." Peters, with some justice, goes on to say: "For my own part, I can see no more harm in painting from that author (Shakespeare) than Bishop Warburton did in commenting, nor ought I to be more subject to the censures of my superiors for amusing myself with such painting than as good a man and divine as lives (the Bishop of Llandaff) has been in the pursuit of his chemical researches."

It is to Peters's credit that his relations with Boydell appear to have been always of the most friendly character, for few artists whom the great publisher employed but at one time or another quarrelled with him. In later life it is said that their constitutional infirmities rarely permitted them to meet. Boydell, suffering from a weakness of the chest, dare not expose himself to the cold winds of Leicestershire; whilst Peters, who was subject to asthma, could only occasionally venture into the confined atmosphere of London.

LADY CHARLOTTE BERTIE.

From the Mezzotint by W. Dickinson.

CHAPTER V.

IT was not until 1790 that Peters may be said to have relinquished his art as a profession and definitely taken up his clerical career. He retired from the active pursuit of painting when he was at the height of his reputation, which his Shakespearian pictures had much enhanced. That they were evidently regarded as among the chief attractions of the Shakespeare Gallery is shown by Wheatley's water-colour drawing of the exhibition room at the South Kensington Museum, in which two of them, "Mrs. Ford and Mrs. Page reading Falstaff's Love Letters" and the scene from *Much Ado About Nothing*, are shown conspicuously in the background; the works by other artists depicted being so sketchily treated that it is almost impossible to identify them.

Peters's first step towards severing his active connection with the arts was his resignation of his membership of the Royal Academy, which took place in 1788. In the same year he accepted a third benefice—that of Woolsthorpe, in Lincolnshire, a couple of miles north-east of his parish of Knipton, and still nearer to Belvoir Castle. The estimated value of the living was £140 a year, so that probably his net income from his three benefices would be only slightly over three hundred pounds, out of which he paid the salary of at least one curate. As a proof that the holding of pluralities was not then considered reprehensible, it may be mentioned that Bishop Watson, of Llandaff, whom Peters considered "as good a man and divine as lives," was the holder of sixteen livings, worth £2,000 a year, and during his episcopacy of thirty-four years, lasting from 1782 to 1816, he never once resided in his diocese, because he said there was no suitable house for him. If, then, Peters considered such a clergyman as a model, he was living up to his ideals in following his example on a much smaller scale. Peters's marriage synchronized with his retirement from the Academy, and doubtlessly influenced his desire to change his rôle of a distinguished London artist for that of a country clergyman. He married when he was forty-eight, his bride being Miss Margaret Susannah Knowsley, daughter and co-heiress of the Rev. John Fleming, of Burton Fleming, co. York. Contemporary literature states that this lady was a niece of the distinguished physician, Dr. Turton, who attended Goldsmith on his death-bed, and was supposed to have a romantic attachment for the Duchess of Gloucester; he was physician to George III. and his family. Peters and Miss Knowsley were married at St. James's, Piccadilly, on the 28th of April, 1790. The Bishop of Peterborough (Dr. Hinchcliffe) performed the rite, and the witnesses were Richard Penneck and John Taylor. The former gentleman is mentioned by John Taylor, who tells us that he was "chaplain to the Earl of Godolphin and one of the officers of the British Museum. He was an irritable but an honourable man." John Taylor was one of Peters's greatest friends, while Peters had recently painted a fine portrait of the Bishop of Peterborough, which perhaps accounts for the latter performing the ceremony.

The married couple took up their residence at Woolsthorpe Rectory, probably in 1791, for until that year the entries in the parish books continued to be made by the Rev. W. Bissell, the curate. Peters at once began to show activity in his new sphere. His first care appears to have been to provide a suitable church for his congregation. The then existing building, known as the Chapel of St. Mary, was only a small edifice, which had been erected in the parish after the destruction of the ancient building by Cromwell's soldiers upon the surrender of Belvoir Castle in the Civil Wars. This Peters proceeded to replace by a larger building. The demolition of the chapel was commenced on the 18th of March, 1791, and the interior of the new church was sufficiently finished to allow divine worship to be performed on the 18th of August, 1792. A subsequent addition was the gallery, added during Peters's régime, and finished in May, 1806.

He practised painting at his rectory, and there is what appears to be a well-founded tradition that on one occasion he officiated at divine service in the parish church absent-mindedly holding a palette in his hand!!

The reverend artist, however, did not remain long in the country. Several letters which are extant show that in the early part of 1792 he was in town engaged in painting for the Freemasons' Hall a posthumous portrait of the Duke of Cumberland, the late Grand Master, who died in 1790.

The following, to Mr. James Gallway, is interesting as showing that Peters thought that Reynolds's portrait of the Duke was superior to that by Gainsborough. He writes:—

"When I waited upon you to see the Portrait of His Royal Highness the late Duke of Cumberland, which Her Royal Highness the Duchess was graciously pleased to permit me to copy, I did not know of any other picture of the Duke (which I could obtain) that would have answered my purpose as well as the one at Cumberland House . . . but I have lately seen a whole-length at Carleton House by Sir Joshua Reynolds, which will have a much greater effect in Freemasons' Hall than the Picture painted by Gainsborough.

"Persuaded as I am that her royal highness's condescension in granting me leave to paint from her Picture was solely to coincide with the wishes of the Brethren, there can be little doubt of her goodness in permitting me to relinquish the picture by Gainsborough, and giving me leave to take my Copy from that Picture, which will appear best in the great room where it is intended to be placed . . . may I beg you will take an opportunity of mentioning this circumstance to her royal highness, and with my humble duty to express my grateful acknowledgments for the permission she was pleased to grant me on that occasion.

"W. P."

From subsequent correspondence it appears that Peters had his wish granted, for on the 7th of February, 1792, he wrote from Great Newport Street to Mr. William White, the Grand Secretary:—

"SIR,

"I have the pleasure to acquaint you that His Royal Highness the Prince of Wales, ever happy in doing acts of kindness and benevolence, most graciously permitted me (in consequence of the commands which I received from the Hall Committee) to copy the only good picture extant of our late most lamented Grand Master.

"The Prince has seen this Copy, and was pleased to approve of it. I have now the honour of submitting it to the inspection of the Committee.

"Many Gentlemen of the Society wished for a Portrait to have been taken immediately from the life of a Prince to whom Masonry was so much indebted as it was to the late Duke of Cumberland, and I can never cease lamenting the cause which prevented that very desirable object from being carried into execution, for it was to him Masonry owes those honours which it never knew before his day . . . and it was under his Patronage and Protection it arose to such dignity that at his decease a Prince of Wales condescended to fill the vacant Chair. That the Society may long enjoy the great blessing of *such* a Prince at their head is the sincere wish and prayer of their very humble and affectionate Brother,

"WILLIAM PETERS."

The terms of adulation used by the artist when speaking of the Prince of Wales, though to our present-day ideas savouring of hyperbole, are characteristic of the period, and may be matched in the letters of many of his distinguished contemporaries. The portrait appears to have been a success, for on the 16th of April the artist writes to Mr. White:—

"I have received the Letter which, by desire of the Hall Committee, you did me the honour to write to me on the 14th inst., and am happy that the Copy which I sent to them from the Portrait of our late most excellent and sincerely lamented Grand Master has met with their approbation.

"From the first moment of my initiation into the Mysteries of Masonry, it has been my constant wish and endeavour to promote on every occasion the Honour and Prosperity of the Craft . . . happy when my feeble efforts were crown'd with Success, and happier still when fresh opportunities of being useful presented themselves to me.

"You say that the Committee desire to know what they are indebted to me for that Picture . . . permit me, Sir, to request that you would present my most affectionate Compliments to them, and to assure them that the pleasure I feel in showing my respectful Gratitude to the memory of his late Royal Highness the Duke of Cumberland, and the duty I owe to my Master, the Prince of Wales, and present Grand Master of Masons, is far more grateful to my feelings than any pecuniary return could possibly be. I beg, then, the Society would continue their kind indulgence by accepting of this Picture as a memorial of my attachment to men whose doctrine and principles are Universal Charity, Brotherly Love, and Peace.

"WILLIAM PETERS."

The fervid sentiment of the letter is characteristic of the artist. Whatever Peters's faults, he appears to have possessed a high character for sincerity and straightforwardness, whilst he was generous to a fault. His gift of the picture to the Masonic Hall was equivalent to one of eighty guineas, the amount he charged at this period for a full-length portrait. This was a respectable price for a full-length. Northcote, one of the most prominent Academicians of the time, charged the same; Wright of Derby, who considered himself the equal of Reynolds, had had to content himself with fifty guineas from his provincial sitters; and though Reynolds and Romney during the latter part of their careers charged two hundred and one hundred and forty guineas respectively, their terms were wholly exceptional. The great majority of the portrait painters of the period regulated their prices on a fixed scale, according to the sizes of the works produced; and if Peters—as he probably did—followed this procedure, he would obtain forty guineas for a half-length—*i.e.*, a canvas 50 inches by 40 inches—and twenty guineas for what was termed a three-quarter portrait—that is, for one about 30 inches by 25 inches, the term three-quarter meaning three-quarters the size of a kit-cat portrait.

The information concerning the artist's charge for a full-length is contained in another letter from him to Mr. White, having reference to the portrait of the Prince of Wales he had painted for the Masonic Hall. It is dated 1794, and was apparently written soon after the picture had been hung.

Altogether Peters painted and presented to the Grand Lodge four or five pictures, the works comprising the portraits of Lord Petre, the Duke of Manchester, and the Duke of Cumberland, already mentioned, one of the Prince of Wales, painted about this time, and the one of George III. The last-named picture is the only one of the quintette still in existence, the others having been unfortunately destroyed in the fire which gutted the Hall in 1883.

These gifts, and the various services which Peters rendered to the cause of Freemasonry, were acknowledged the same year (1792) by his appointment as first Provincial Grand Master of Lincolnshire. The Prince of Wales was probably largely responsible for the bestowal of this distinguished honour on his chaplain, but Peters's high character, liberality, and great professional reputation made the appointment no less of a compliment to the province than to its recipient. His installation took place in June, the preliminary announcement of the event being advertised in the *Lincoln, Rutland, and Stamford Mercury*. Between this announcement, which was made on the 1st of the month, and the actual ceremony, which took place on the 21st, Peters sustained a domestic bereavement in the death of his second child—an infant daughter Elizabeth. According to an entry in the Woolsthorpe Registry, the burial took place on the 12th, "in the inner south-east angle of the old ruined church of this parish."

This sad event must have considerably marred Peters's pleasure in receiving his well-deserved honour. The ceremony took place at the George Inn, Grantham, and was preceded by a religious service at the parish church. The lodges taking part comprised the St. Matthew's Lodge, Barton-on-Humber; the Prince of Wales Lodge, Gainsborough; and the Doric Lodge, Grantham. Peters was installed by John

THE FORTUNE TELLER

Dodsworth, of the Doric Lodge. It was eminently characteristic of the newly appointed Provincial Grand Master that his first official action should be the drafting of a loyal address to the Prince of Wales from the brethren then assembled. He himself took this to London for presentation, his stay in the country being obviously of short duration. He was not able to effect his purpose until about a month had elapsed, for on the 2nd of August he writes to his friend, the Rev. Matthew Barnett, of St. Matthew's Lodge, that owing to the Prince's absence from town he had only been able to see him a few days previously. He goes on to say that "the Prince was much flattered by the attention of the brethren, and we have very much credit and honour in being the first who paid that very necessary and proper compliment to His Royal Highness."

The kudos resulting from this affair may have caused Peters's further appointment as Deputy to Thomas Boothby Parkyns, Grand Master of Notts., Derby, Leicester, and Rutland, which took place about the end of the year, and appears to have caused much gratification to brethren concerned. The St. John's Lodge, Leicester—the only one in Leicestershire then affiliated to the Grand Lodge—wrote to Peters expressing their satisfaction and their hopes that he would frequently honour them with his attendance and assistance. The letter is dated the 3rd of January, 1793, but it was not until the 18th of June of that year that Peters presided over a meeting of the lodge, and this appears to have been his only attendance. One would surmise that Peters, who was now turned fifty, found in his parochial duties, social engagements, and the pursuit of his art sufficient occupation to engross most of his time without undertaking the numerous and prolonged journeys which in those pre-railroad days would have been necessitated by his paying frequent visits to the lodges in the large provinces under his control. Nevertheless, he appears to have performed the duties of his office with commendable zeal.

The meagre records of the next few years of the reverend artist's life do not contain any events of particular interest. Things "went very well then" with him. Other children came to replace the one who had died—George Augustus, born in April, 1793; Edmund, born 27th April, 1796; and, later on, a daughter, who, like the first, was christened Elizabeth. His ecclesiastical preferments were multiplied with the needs of his extending family. On the 8th of July, 1791, he had, while retaining his previous appointments, accepted the Prebend of St. Mary Crackpool in Lincoln Cathedral, which on the 11th of June, 1795, he exchanged for the far richer Prebend of Langford Ecclesia, also attached to Lincoln; while on the 10th of September of the same year George III. gave him the living of Eaton, a village a couple of miles south of Knipton. The Prebend of Langford was apparently charged with various outgoings, and more or less subjected to the control of several patrons. It was not until the death of these that he came into full possession of the estate attached to the Prebend. This was apparently about 1807 or 1808, for in a letter written to John Boydell in the latter year, he speaks of the prebendal estate of Langford having fallen into his hands, the rental of which was then £1,100 a year, but which he expected would advance. A vicarage worth £400 was attached, of which he was patron, and which he proposed, on the death of the then vicar, to give to his son Tom, should the latter survive.

In extenuation of Peters's pluralism, it should be stated that his livings were more or less contiguous to each other, Scalford, the furthest from his residence at Knipton, being only about five miles distant, so that it was quite possible for a single man, assisted by curates, to faithfully supervise them all. Moreover, in all probability some of them, like numerous livings at the period, were miserably poor. The amount of income derived from Knipton and Woolsthorpe has already been stated; that the other livings were not so valuable can be gauged by the methods he took to obey the law then nominally in force prohibiting the holder of a living from accepting a poorer one, though allowing him to hold as many richer ones as he liked. This law was universally broken in the spirit, though observed in the letter, by the holder of a living, when accepting a poorer one, resigning his first cure, and then taking it up again after he had been installed in the new one. Thus Peters had to resign Woolsthorpe for the time being when he accepted Knipton, and both Woolsthorpe and Knipton when he accepted Eaton, while he enjoyed Scalford without any interregnums. It thus follows that Knipton was nominally the most valuable of his livings, followed by Woolsthorpe and Eaton, while Scalford was the poorest.

That Peters, if he did perform a portion of his clerical duties by deputy, saw that they were done with care and efficiency can be gleaned from the fact that the parish registers of Woolsthorpe and Knipton were beautifully kept during his incumbency—a somewhat rare thing in those days. The entries in them between 1790 and 1808 are almost invariably signed by W. Peters—he dropped the Matthew from his name early on in life—which shows that his absences in town and elsewhere were either not so frequent as might be supposed, or that his parishioners delayed the celebration of their baptisms and weddings until their vicar was there to perform them. Burials, of course, could not be delayed, but the populations of Knipton and Woolsthorpe at that time appear to have been singularly healthy, for an entry in the books records in naïve language:—

"1799, June 17th.—Here sixteen months passed without a single burial in the churchyard of this Parish, viz., from June 17th, 1799, to October, 1800, and then Stafford, who was buried, came from Grantham, where he died, and Robert Greenwood, buried the 6th December, got drunk, fell asleep in the pasture, and was frozen to death." Mrs. Turner, the next on the dead list, died at Barrowby, so that it was not till the 7th day of October, 1801, that there was a burial of one who died a natural death in the parish, viz., from June 7th, 1799, to October 7th, 1801—two years and four months without a natural death in the parish.

Besides rebuilding Woolsthorpe Church, Peters added various embellishments to the Church property in his parishes. In 1794 we find him improving the Parsonage house and gardens at Knipton. He also, in 1796, planted twelve Lombardy poplars and aspens round the house, many of which remain to this day, and are a distinct feature in the landscape; and in 1797 the books record the putting up of a "great gate to the entrance and divers others improvements made in the house and grounds."

CHAPTER VI.

IN the last chapter the record of Peters's art fell to an almost negligible quantity, and in the present it will be little more conspicuous. When Peters entered the portals of the Church he was practically closing the door of his studio. The attempts he made to keep in both places at once practically resulted in his loosing his hold on art without attaining permanent distinction in the ecclesiastical world. He has left no mark in the Church, and the pictures he painted after he endeavoured to conform with the views of his clerical superiors only resulted in his weakening the impression he had already made on the world of art. One of these later pictures was "The Annunciation" he painted for an altar-piece in Lincoln Cathedral. In the *Dictionary of National Biography* this work is recorded as having been given to Exeter, but the statement is obviously a mistake, originating from the name of one cathedral having been substituted instead of the other, for of the Exeter picture there is no trace or record, and as Peters had no connection with the western diocese, no reason can be adduced for his presenting a work to the Exeter authorities. According to the unpublished diary of Lady Elizabeth Norman, the picture was painted in 1799. Under the date of Sunday, 23rd February (when she was staying at Belvoir Castle), she writes: "We went to Chapel and then to Knipton, and called on the Peters. Went to his painting-room, where I saw 'The Annunciation of the Virgin,' which he is painting for Lincoln Minster—a fine picture, intended to be placed very high, and consequently too large to be seen close." The actual size of the canvas is about ten feet by five feet. The Lincoln Chapter records state that in the same year Peters wrote to the Dean and Chapter informing them that he had painted an altar-piece for their acceptance, and that the work was sent and placed in the position intended. It was made the subject of some coarse raillery by Paley. Some years ago it was moved to the eastern transept up in the triforium, where it now hangs. The picture is an example of misplaced endeavour, but if Peters sinned artistically in trying to produce work for which his talents were unfitted, he sinned in good company. It is not more of a failure than the majority of the religious pictures by Benjamin West—then President of the Royal Academy—and less so than some of the historical works of Reynolds.

The diary of Lady Elizabeth Norman—the Lady Elizabeth Manners who sat to Peters when a child—records that a few weeks earlier than the entry already quoted she again sat to Peters. The earlier entries are dated from Melton Mowbray, February, 1799, so that the portrait was painted six months after her marriage with Mr. Henry Norman. They run as follows:—

"Tuesday, 4th February.—Mr. Peters came to draw my picture for Mr. Thoroton (a great family friend). He had given me one of Mamma and Papa and our house at Breakfast. Richard (Mr. Norman, her husband) said he thought the only return I could make him was mine, so he took him at his word, and I was drawn in to sit."

Lady Elizabeth, in the following entry naïvely records the peculiar treatment of the local dentist, whose performances rival that of our modern practitioners:—

"Wednesday, 5th.—Mr. Bott, the dentist, came and took out my tooth, after which he put it in again! I sat for my picture the rest of the day.

"Friday, 7th.—I sat for the last time, and think the picture very like, which does not seem to be the general opinion."

This portrait appears to have been a presentation one, but that the artist did not disdain to accept payment for his work during his clerical career is shown by an entry in an old day book of Lady Welby, of whom Peters painted a full-length portrait, with a companion one of her husband and half-lengths of their two daughters. The entry is dated "ye 9th of January, 1803," and records, "Paid Mr. Peters for Miss Welby's pictures, £7 17s. 6d." The amount is rather puzzling, and probably refers to only a part-payment for one of the pictures. Reynolds introduced the custom of making his sitters pay a sum down before he commenced their portraits, and other amounts later; and Peters, who borrowed some of his craftsmanship from Sir Joshua, may also have borrowed some of his business methods.

One of Peters's best characteristics was his willingness to help or encourage those who were in need of assistance, either in literary or artistic work, and in September, 1800, we find him writing from Knipton to a neighbour, Mrs. Welby, of Denton House, warmly recommending the artist, William Fowler, to her notice. Fowler was a Lincolnshire man, who, though now practically forgotten, was a man of some distinction in his day. He was an archæologist as well as an artist, and published several engravings of Roman pavements. Peters's letter, which is given in the *Correspondence of W. Fowler*, has reference to one of these. Its quaint and rather pompous phraseology, so typical of the formal letter-writing of the time, will excuse its quotation in full. It runs as follows:—

"Dear Madam,

"The bearer, Mr. Fowler, whose works are of very superior merit, is desirous of getting information of a Mosaic floor of Roman Workmanship in Denton field. I know that your love for the arts will excuse the liberty I take in giving him this introduction to you. The works he carries with him will, I trust, be a sufficient apology. I know not whether Dr. Jackson is still at Denton House. Were I sure he was, I should have requested him to take this Man of Genius under the shadow of his wing. His own works, indeed, speak more forcibly in his praise, and must gain him more friends than any words or recommendation from,

"Dear Madam,

"Your most humble and obedient servant,

"Wm. Peters."

A PARMESAN LADY.

From the Mezzotint by J. R. Smith.

A month or two later he wrote a letter of introduction for the same artist to Dr. Herbert, the chaplain at Belvoir Castle, asking that his works might be shown to the Duke and Duchess of Rutland. There are probably many others of a similar nature which have not been recorded. These letters tend to show that Peters still retained the kindliness which in his earlier days had induced him to make his friends buy Wilson's landscapes.

Soon after these letters were written Peters migrated from Knipton to Langford, in Oxfordshire. The reasons for this move are given in a letter from the artist, dated 1800, to the Rev. Matthew Barnett, his deputy for the Provincial Grand Mastership of Lincolnshire. Peters says:—

"Since I had the pleasure of writing last to you, a circumstance will remove my residence from this part of the country, but my affection to the brethren and attentive care to all their concerns will not be diminished by the distance I shall be at. You know I am a Prebendary of the Church of Lincoln. My Prebend lies on the Borders of Gloucestershire, within three miles of the Post-Town of Lechlade, in the village of Langford, and is commonly called Langford Abbey. The three lives which were in the lease of the Estate on my being collated into it are dead, and as we could not agree about a renewal as the lives fell in, the whole of it is now mine, and it being a peculiar, which gives me all ecclesiastical Power and a Vicarage, of which I am the Patron, it enables me to live there and hold all my preferments."

Peters, however, did not wholly desert Knipton for Langford, and for some years at all events must have continued to spend a large portion of his time in the former place. Until the end of 1806 the entries in the Woolsthorpe register are signed by him, and in the preceding year he concluded his improvements to the parish church by the addition of the gallery. After 1806 his only signature in the register is appended to the record of a marriage which he solemnized in 1808, so that the former year may be taken as the date when he finally ceased to reside at Knipton.

One may surmise that among his reasons for quitting the neighbourhood was a quarrel between the Modern and Ancient Masons, in which he took a leading part. Peters belonged to the former body, which was the elder and more powerful, and the members of whom regarded those of the rival association in much the same way as the Churchmen of the time regarded Nonconformists. The Grand Master of the Modern Masons was the Prince of Wales, that of the Ancient Masons the Duke of Athol, hence the latter were often termed Athol Masons. One of the Athol lodges—the Good Intent Lodge, Stamford—appears to have been very active in 1806, and the presence of this schismatic body in his own province and within a few miles of his residence proved a thorn in the flesh to Peters. In July, 1806, it was advertised in the *Lincoln, Rutland, and Stamford Mercury* that on the 28th of the month the Good Intent Lodge would walk in procession to the church of St. Mary, Stamford, where a sermon would be preached by the Rev. Robert Lascelles Carr. In 1799 an Act of Parliament had been passed prohibiting secret societies, from the operations of which, however, Freemasons' lodges were specially exempt. Peters apparently regarded schismatic lodges as coming within the scope of the Act, and in the next

issue of the *Mercury* he issued a counterblast, giving the names of the constitutional lodges in Lincolnshire, and adding, "For the information of the Magistrates and Clerks of the Peace in and for the said County, and whosoever else it may concern, that these above are the only regular Lodges of free and accepted Masons within their respective districts known to or protected by the Grand Lodge of England." The inference was obvious, and the magistrates seem to have acted on the hint. The meeting of the Good Intent Lodge had to be postponed, apparently in order to give time for its officers to convince the magistrates of its legal status. In the announcement of the postponement of the meeting, Peters is alluded to in the following severe terms: "It is with pity, mingled with contempt, that the Lodge 87 have viewed the late efforts of impotent malice in a certain Reverend Divine, pretending to high Masonic authority, who has taken so much fruitless pains to vilify and defame them." And it is added: "Deliberately to investigate and completely to expose the proceedings of the Reverend Gentleman in question, they avow to be the purport of thus delaying their intended meeting. In the meantime, they cannot help advising him to pursue a line of conduct and making use of language more becoming his character as a Clergyman and more consistent with his obligations as a Mason."

On this occasion Peters's zeal had undoubtedly outrun his discretion. He had in all probability supplemented his public announcement in the Press and his exhortations to the orthodox lodges with direct communications to the justices, in which he had severely assailed the character of the "vagabonds at Stamford," as he subsequently termed the members of the Good Intent Lodge. He had been influenced by the highest motives in doing this, but his hot temper had led him to assume a position he could not sustain and exposed him to the charge of fomenting discord, whereas he should have acted as a peacemaker. The only direct result of his action was to establish the Good Intent Lodge in a stronger position. The service was held and attended by an influential company, while a few months later an incident happened which must have given Peters far greater annoyance. The Provincial Grand Secretary of Lincolnshire was the Rev. William Gray, a friend of Peters's, whom he himself had introduced into the craft, and in whose name, as secretary, the advertisement which had roused the ire of the Good Intent Lodge had been issued. To quote the letter of Peters to the Rev. M. Barnett on the subject: "Mr. Gray . . . had the audacity of (*sic*) forming and promoting a Procession of Athol Masons who are at Lincoln, Soldiers in Colonel Monson's Regiment, and preaching a sermon to them in the very Cathedral, and afterwards attempted to introduce them into the Witham Lodge."

Peters's action against the Good Intent Lodge appears to have been among his last active proceedings in his capacity as Provincial Grand Master. He subsequently directed the affairs of his province through the agency of Mr. Barnett, his deputy. In his correspondence he warns the latter against allowing admittance to the lodges under his charge of any degrees beyond those sanctioned at the time by the Grand Lodge of England, which recognised only those of "Enter'd Apprentice, Fellow Craft, and Master Mason." In one of his last letters he solemnly protests against the higher degrees, as containing something devilish in their doctrines!

Of Peters's life at Langford there seems to be no record, and he probably divided his time between Knipton, Langford, and London. Mr. Hodgson, in his brief notice on Peters in *The Royal Academy and Its Members*, says of these later years of Peters's life, 1810-1811, that the painter had "continued practising his art, probably only as an amusement, when a certain sketch, and the incident connected with it, aroused the indignation of the British matrons of this Parish." As we gather, the storm was so violent that he had to fly before it, taking refuge at Brasted Place, in Kent, where he lived his troubles down, supported and encouraged by a good wife, who had, in 1811, been his partner for twenty-one years, and "who probably understood all about the customs of studios, and thought nothing of them." Mr. Hodgson does not give his authority or source of information for this statement, which may or may not be true, but I have not been able to discover anything in my researches relating to this episode. All we know is that Peters went to Brasted Place, in Kent, for the benefit of his health, and died there, March 20th, 1814. In his will he is described as "The Rev. William Peters, Clerk, Rector of Knipton, in the County of Leicester, but now residing at Brasted Place, near Sevenoaks, in the County of Kent." He leaves "His dear wife, Margaret Susannah Peters, executrix, and a life interest in all his property, except his estate at Quornom, which was bought for his son Edmund, and which was to go to him conditional on his paying off the mortgage of £3,000 now held upon it by Edmund's trustees. He was not to assume control of this until twenty-five. And to his son John William Peters, the next presentation of the Vicarage of Langford or Langford Ecclesia, in the County of Berks. or Oxford, provided he presents it to himself. Leaves him and his other two children, Elizabeth Anne and George Augustus, to be provided for by his wife, and each to have a share in the estate settled upon her after her death. Should she marry again she forfeits her life interest in the estate." In a codicil Peters says that as the two boys may expect too much from their mother, "she is not to provide more than £150 a year each for them."

Peters seems to have acquired a considerable fortune. His large and valuable library is mentioned in the will, which was witnessed by three men-servants and his son, George Augustus Peters. Peters's widow married again; her husband was Mr. Gibbons, Rector of Brasted Place. The artist's second son, Edmund Henry, was made the heir of Mrs. Turton, the widow of his grand-uncle, Dr. John Turton, who had died in 1806, bequeathing to her £9,000 per annum in landed estates and nearly £60,000 in the funds. The young man assumed in 1817 the name of Turton. He married in April, 1822, Marianne, only child and heiress of Robert Bell Livesey, and his descendants are now living at Upsall Castle, Thirsk.

To the student of the Early English School, Peters's work will always have an abiding interest and charm, for if his productions are frequently unequal and his drawing sometimes faulty, these defects are outweighed by his fresh and beautiful colour, and by his often brilliant execution and rich impasto and his simple and direct method of painting. His pictures remain in most cases as fresh and brilliant in tone as when they were first painted; neither do his canvases crack or fade—in striking contrast to the work of his great contemporaries, Reynolds and Gainsborough.

Peters's sense of beauty and grace is displayed in his portraits of the many fair and gracious women who sat to him, while the virile strength of some of his masculine presentments should assure him a permanent niche in England's roll of portrait painters.

In conclusion, we must remark that to the writer it is a matter of regret that Peters is so poorly represented in our galleries and museums, for with the exception of the brilliant "Boy and Girl" of the Diploma Gallery and two drawings in the British Museum, the student will seek in vain for the artist's work in our public collections. Is it too much to hope that the National Gallery, so complete in its collection of Early Italian and Flemish painters, will one day contain in its splendid new rooms an example of the art of this painter of the golden era of British art, and that the South Kensington Museum will add to its magnificent collection of drawings some work not unworthy of this many-sided "painter-priest," which would be easily accessible to the lover of English eighteenth-century art at its most brilliant epoch?

PORTRAIT OF A LADY

CHAPTER VII.

THE position of Peters in English art is not to be easily determined. At his best he was not greatly inferior to any artist of his period, but his best is too seldom seen, whilst the worst is set against his name in sale-room catalogues with monotonous iteration. For much of the bad work ascribed to him, however, Peters is not responsible. His marked variety of style and the unequal quality of his known work make his name a safe *nom-de-guerre* for the inferior pictures of his period, which could not be ascribed to more consistent artists with any chance of general acceptance, whilst the alleged replicas of many of his more popular themes must for the most part be set down as contemporary copies. Still, even eliminating from Peters's record the dubious productions at present fathered on him, the quality of some of the remainder is far from inspiring.

This may be attributed to his divided ambitions. All his life he appears to have been hesitating between art and the Church, and though in his youth he gave up for a time his idea of the latter, the renunciation was never wholly complete. Like Lot's wife, hankering after the rich plains of Sodom, Peters, in his toilsome progress towards the higher reaches of art, must have often regretted the affluent ease and dignity of clerical life. Like her, he finally looked round, and his talents, so far as his art was concerned, were petrified. Nearly all Peters's best work was painted either before he took holy orders or within a year or so of his taking them. With the assumption of a clergyman's cassock, his work deteriorated.

This was the more to be regretted because it would seem that Peters, after many false starts, was at last finding his own individuality. It was not a very great individuality. He had no new message to deliver in art. Everything he said had been previously uttered, yet not quite in the same way, for Peters, who in his earlier works imitated various artists, producing as it were parodies of their productions, gradually absorbed such of their influence as was congenial, and formed a style of his own. In such a way is the style of every artist formed, his personality being as it were the cement which binds the various ingredients together and unites them into a homogeneous whole. Sometimes the personality is so overpowering that the other components are almost lost to sight, but such was not the case with Peters. Reynolds's influence is clearly marked in most of his best pictures, though some of what we put down to Reynolds may have been derived from Hudson, who was master of both Reynolds and himself, and from the Italian painters whom they studied in common. Another influence which is clearly marked is that of contemporary French art, from which Peters gained vivacity and lightness of touch. The outcome of these varying influences was that Peters created a style of his own, neither strikingly marked nor strikingly individual, but yet so distinct that the absence of his best pictures would create a small hiatus in British art.

To find out the relative importance of Peters's work one must compare it with that of his contemporaries, and see how it holds its own with theirs. His portraits were among his best productions, but the age was strong in portraiture. He cannot be classed as in the first rank in this *métier* with Reynolds, Gainsborough, and Romney. He had not the profound grip of character or the graceful elegance of the second or Romney's eye for feminine beauty, and he ranked below any of the trio in brushmanship and in his feeling for colour. Colour, however, was one of his strong points, and his pictures show a sufficient power of harmonising and contrasting rich and varied pigments to excuse—if not to justify—his contemporary appellation of the "English Titian." His power of characterisation was by no means insignificant. Many of his male portraits are virile and solidly painted, and in some of them he closely rivals Reynolds, not only in his grip of masculine character, but in the impasto of the brushwork and the richness of the colour, but such rivalry is most marked when the treatment is most reminiscent of the greater master. A good Peters painted in this manner may be easily mistaken for a by no means indifferent Reynolds. There is every possibility, indeed, that some of the best pictures by the minor artist are masquerading under the name of the master. Several such instances have been brought to my notice, and there are probably many others. Peters left no record of his sitters. Few of his portraits have come to light, with the exception of those the origin of which can be conclusively proved from engravings and other contemporary sources. Yet, as Peters was a rapid painter and in full practice for nearly a quarter of a century, he must have produced many other works. If these have not gone to swell the records of more distinguished artists, it is difficult to account for their absence.

Portraiture, however, was not the line in which Peters showed most individuality. One might say that even in his religious pictures he showed a greater departure from established tradition, but the merits of the best of these is not sufficient to entitle him to the gratitude of posterity. Unfortunately for his posthumous fame, they were the productions which most gratified contemporary taste, and Peters's reputation has fallen under the burden of the numerous engravings which have perpetuated the memory of these mistaken fatuities. Bad as they are, however, they are not worse than contemporary essays on similar themes, and hardly inferior to the majority of those which have been produced since. West's huge canvases, which gained for him election to the Presidential chair at the Academy, are more ambitious and infinitely more pompous, and yet, if there is a choice between them and those of Peters's, the latter are preferable. For one thing, as a rule he does not attempt to reconstruct history and picture for us Biblical personages whose names are hallowed by reverential associations and memories. His spirit-forms may be endowed with terrestrial bodily substance and his angels may be merely pretty women disguised with wings, but there is nothing in their appearance which offends one's sensibilities, while the *naïveté* of the conceptions endows them with a certain quaint charm. One might not greatly desire to hang a print of Bartolozzi's rendering of the "Spirit of a Child," but it would be more attractive than the majority of prints after Eastlake, Dobson, and some of the later Victorian religious artists.

Where Peters may be said to have permanently established himself in the hierarchy of art is in his renderings of those themes which border between genre and portraiture. No one save Morland touched upon such themes with less affectation, and Morland's pictures are more purely genre, the setting of his figures being as interesting as the figures themselves, while in Peters's works the setting is merely subsidiary and the figures all-important. "The Fortune Teller" may be cited as an example of this class of painting. The technique is a little suggestive of Reynolds, but it may be questioned whether Reynolds could have produced a work—not a portrait—so thoroughly light and joyous in its sentiment. As a matter of fact, he had painted the same theme long before Peters had attempted it, a version, too, that seems trite and artificial beside that of the younger painter. The "Gipsy Fortune Teller" of Sir Joshua, though containing one admirably conceived figure—that of the lady having her fortune told—is marred by the exaggerated dramatic expression of her lover.

Peters's version of the same theme is pure comedy. The fortune-teller is a charming rogue, whose seriousness is palpably assumed for the occasion. Before her are a happy young couple, the young man standing behind the girl with his finger on his lips, evidently by his presence suggesting to the gipsy the pleasant things she is saying, which the young lady accepts as the truth only because she wants to believe them. It is not too much to say that no English contemporary of Peters could have put such a charming comedy on canvas, nor has it been bettered since, for our artists of literary tendencies are apt to divide their attention between tragedy and farce or else to content themselves with realizations of life and manners that are coldly neutral.

It was in this region of pure comedy that Peters found most complete expression of his own individuality. His technique, feeling, and partial French training all contributed to his success in this *métier*, and his best works conceived in this vein are in their way unique. Of all the painters who contributed to the Boydell *Shakespeare*, his pictures are among the most plausible. They may not render Shakespeare exactly as one would like to have him rendered, they may not realize the subtler idiosyncrasies of the various characters as a greater brush would have done, but, for all that, they possess so much of an air of reality that one feels it is quite possible the scenes depicted should have happened so.

Peters's success in the Boydell *Shakespeare* was only comparative. His best picture in the series was perhaps the one showing Mrs. Ford and Mrs. Page reading Falstaff's love-letters. Here his fine sense of colour and the vivacity with which he has endowed the two figures have helped to produce a highly attractive picture. Another work almost equally pleasing is Lord Northbrook's "Hero, Ursula, and Beatrice" in *Much Ado About Nothing*, though in this the introduction of a third figure has made demands upon the artist's powers of composition which he has not been able to satisfy.

Like that of most of his contemporaries, Peters's draughtsmanship was far from certain, and so it is that he is seen at his best in themes where it was unnecessary to introduce full-length figures. "The Fortune Teller," which fulfils these conditions,

has already been cited as one of his most successful works. "The Gamesters" is another, and in the same category must be placed some of those single half-length figure subjects like "Love in her eyes sits playing," which comes within the domain of comedy. For these attractive ladies, whose light costumes enhance rather than conceal their charms, whose eyes dart out provocative glances, and whose languishing airs seem to suggest a passion more superficial than real, are thorough comedians, delightful and fascinating—the more so, perhaps, because we know that their emotion is only artificial.

From a general survey of Peters's art one naturally turns to a more extended examination of the pictures which exemplify its most salient characteristics. The early examples which he exhibited in the Society of Artists and the Free Society of Artists, 1766-1769, appear either to have disappeared or to be now chronicled under names which do not allow them to be identified with those under which they appeared at the exhibition. I have thus not been able to discover either of the portraits of the Duchess of Ancaster, painted in 1767 and 1769, but Lord Ancaster owns a picture of two of the Duchess's daughters—the ladies Priscilla Barbara and Georgiana Charlotte Bertie—as children, which must have been painted about this time, whilst the charming portrait of their sister, Lady Mary Bertie, is perpetuated in the fine mezzotint made by John Dixon in 1767. Another picture which shows Peters's early style is the "Portrait of Maria, Wife of Sir George Armytage," which evoked praise for its sincerity and sound handling when shown in the exhibition at the Graves Galleries in 1910. This picture, according to an account book in the possession of its owner, Sir George Armytage, was painted in 1769, the entries referring to it reading: "May 2, 1769.—To Mr. Peters for Maria's picture, £5 5s. od. May 4.—For the picture frame and glass, £4 4s. od." The first entry does not necessarily determine the price that the artist was receiving for his work, for, as has already been suggested in a similar case, it may only refer to the final payment. The other portraits of the Armytage family shown at the same exhibition belong to a later date, having been painted about 1781-1783.

Between 1769 and 1776 Peters was generally abroad, which accounts both for the small number of examples he exhibited in England during the period and the few reproductions made from his pictures, the engraving of "The Lacemaker" made by P. Dawe in 1772 from a canvas exhibited at the Academy two years earlier being the only identified subject which can be definitely placed to the intervening years. In 1776, however, Peters appears to have been highly industrious, or, what is more probable, he brought with him to England the accumulations of his labours abroad. One of the works he painted in Italy and showed in the Academy of this year was the portrait of the eccentric Edward Wortley Montagu, which, when lent by Lord Bute to the Graves Gallery exhibition, proved to be a well-characterised and soundly painted picture. The series of plates published by Boydell of the "Cremonese," "Parmesan," "Sclavonian," and "Venetian" ladies were probably from pictures or drawings also painted in Italy, and may not improbably have been executed several years previously, for Peters's earliest contributions to the Society of Artists included one or two similar themes. In this year, too, there was published W. Dunkarton's

MISS HARRIET POWELL.

From the Mezzotint by J. R. Smith.

mezzotint entitled "Belinda," after a work by Peters. The original may not improbably have been the crayon drawing catalogued as "A Lady in an undress" in the Academy of the same year.

The "Belinda" is the first of Peters's engraved essays in the depiction of partially draped figures, the representations of which obtained for him an undesirable notoriety in his lifetime, but have been the means of greatly exalting his posthumous reputation as a painter. The model for "Belinda" is supposed—from an inscription in the engraver's handwriting on one of the early proofs—to have been Miss Bampfylde. If so, it is probable that she was a sister of Copplestone Warre Bampfylde, a landscape painter, who contributed to various London exhibitions between 1763 and 1783.

The engraving from this picture is generally used as a centre to the pair of mezzotints, "Love in her eyes sits playing" and "Sylvia." Both of the latter were published in 1778, which fixes the production of the original paintings as being either in or before that year. This is somewhat important in view of the fact that one of the pictures, "Love in her eyes sits playing," has been identified as a portrait of Mrs. Jordan, the celebrated actress, who subsequently became mistress of the Duke of Clarence. The earliest date to which attribution can be traced is 1865, when a fine version of the subject and a companion picture were exhibited at the Dublin International Exhibition by Mr. Cockburn as portraits of Mrs. Jordan and Miss Kitty Fisher. The attribution given to these two works, dating as it does at least fifty years back, when neither Peters's works nor portraits of actresses were specially prized, is one not to be lightly set aside. Mr. W. Roberts, in his catalogue of the Pierpont Morgan collection, and in an article on the latter in *The Connoisseur*, vol. xvii., page 74, substantially accepts it. *A propos* of the pair of portraits, he writes: "Two portraits by this artist (Peters) recently acquired by Mr. Pierpont Morgan reveal a genius which few students of English art would credit Peters with possessing. The companion pair of portraits of Kitty Fisher, who sat to Sir Joshua so many times, and who died in 1771 at the early age of about twenty-six, 'a victim to cosmetics,' and of Mrs. Jordan, whose fresh and buoyant personality has been handed down to us by Romney—these two portraits, we say, are worthy to rank with either Hoppner or Romney. They prove, so far as such things can prove, that, had Peters devoted his great talents to portrait painting instead of wasting his time on historical subjects, he would to-day rank among the great masters of the Early English school. Although they now form a companion pair of portraits, some years must have intervened between the portrait of Kitty Fisher and that of Mrs. Jordan, for the former died when the latter was only about nine years of age. Probably Peters kept the 'Kitty Fisher' in his studio for many years, and when Dorothy Jordan sat to him he made her portrait a companion one to that of Reynolds's famous model."

One cordially agrees with Mr. Roberts's eulogy of the two pictures, which are among the best Peters painted, but whether the identity of the subjects is determined is another matter. Dorothy Jordan was born about 1762, so that at the time J. R. Smith made his beautiful mezzotint of "Love in her eyes sits playing" she can have been scarcely more than sixteen, while the lady represented looks

older. Girls of precocious development, however, frequently attain an appearance of maturity when still in their teens, so that this objection is not insurmountable. Another and perhaps more serious one is that Mrs. Jordan did not go on the stage until 1779, the year after the mezzotint was engraved, so that it is difficult to see how Peters would be likely to come in touch with her to paint her portrait. Moreover, the technique of the two pictures is so similar that the natural inference is that they were painted about the same time, instead of being separated by an interval of at least seven years, Kitty Fisher dying in 1771. A second fine version of "Love in her eyes sits playing" was shown at the Graves Exhibition, 1910.

To the same period as these pictures belongs the "Lydia" bought on February 28th, 1913, at Christie's for £1,522 10s. by Messrs. Agnew. This is the highest price hitherto realized by a Peters in open auction. The picture may probably be identified with the "Woman in Bed" shown at the Academy of 1777. The engraving of the subject by W. Dickinson was published a year earlier. A spirited finished study of the same figure—bearing every evidence of having been painted direct from life—belongs to Messrs. Vicars, and there are several other versions in existence. In 1778 Peters produced some of his best portraits, among them the fine "Sir John Fielding," which was exhibited at the Graves Gallery, 1910. It is a virile and sound production, and displays the artist's power of characterisation. One of the most charming of Peters's semi-fancy, semi-portrait pictures, the representation of Miss Mortimer (sister of John H. Mortimer, the historical painter) in the character of "Hebe," belongs to the same year. This work was sold at Christie's in 1907 for 500 guineas, and is now in the possession of Lady Suffolk at Charlton Park.

Mention should be made of Peters's beautiful work in pastel, of which, though only a few specimens now apparently survive, he must have produced a large quantity. Up to 1776 half of his exhibits at the Society of Artists and Royal Academy belong to this medium, but owing to these examples being shown under such vague titles as "Portrait of a Lady" or "Portrait of a Gentleman," it has been impossible to identify them. One of the finest of the surviving pastels is the beautiful "Miss Eliza H. Phelps," the miniaturist, shown at the Exhibition of English Pastels in Paris, 1911. The catalogue of the exhibition, compiled by Mons. Sée, states that this was exhibited by Peters at the Royal Academy of 1778, the same year that Miss Phelps, who was a miniature artist, showed a small portrait of Henry Green, the linguist. If so, it must be identified with the item No. 233 in the catalogue, "Portrait of a Lady, in crayons." The work is in pure pastel, and in pose and general treatment is very suggestive of the girl in the artist's contribution to the Diploma Gallery at Burlington House, which was painted in the following year. At the Paris Exhibition there was also shown a portrait of a lady of the Hadden-Brown family, touched in with delightful crispness and charm, which, though chronologically belonging to a later period, may as well be mentioned here. The catalogue states that this pastel was painted by Peters while he was Prebendary at Lincoln Cathedral during a visit to a friend's country house, which would show that he continued practising with crayons until the close of his career.

CHAPTER VIII.

FROM 1779 and onwards Peters's exhibits at public galleries are few and far between, and one has largely to trace the sequence of his works by the engravings made from them and information gleaned from contemporary chronicles. The virile portrait of William Addington, engraved by J. R. Smith in 1781 (which was shown at Burlington House in 1906, and again at the Graves Galleries, 1910), may have been painted a year or so earlier, for in 1781 Peters was studying at Oxford for the Church. His adoption of the clerical profession effectually checked the exuberance of his fancies, or rather turned them in the direction of religious art. One of the best known of his examples in this phase is "The Angel carrying the Spirit of a Child to Paradise." The picture of the subject at Burghley is said to have been painted for Lord Exeter after the artist was ordained in 1783. Another and equally fine version belongs to Lord Newlands, and is probably the one from which the engravings were made. It was engraved by William Dickinson in stipple, and the print at once had an enormous success. Gillray also caricatured this picture, and the drawing has some interest for the student of eighteenth-century politics and scandals. The caricature is said to have been intended as a satire on a rumoured attempt of Mrs. Fitzherbert to convert the Princess Charlotte to the Roman Catholic faith. It depicts Mrs. Fitzherbert as the angel and the Princess Charlotte as the child. The latter is being conducted to an altar in the sky, around which are cherubs' heads, supposed to represent Sheridan, Stanhope, Burdett, Fox, and Norfolk. The position given to the members of the celebrated "All the Talents" administration alludes to their efforts in favour of Catholic emancipation. At the bottom of the print the Brighton Pavilion is seen.

During the next few years Peters produced a series of religious works, most of which depicted the souls of the departed clothed in forms of most material solidity. They are generally marked by nice colour and a certain amount of facility and grace, but display no depth of religious feeling. Of these, the "Resurrection of a Pious Family" may be seen in Totteridge Church, where it is deposited through the beneficence of Cardinal Manning's father, who won it in a raffle, and another example—the altar-piece of "The Annunciation"—hangs in the triforium of Lincoln Cathedral. One does not, however, wish to linger on these unsatisfactory works, and it is a relief to turn from them to the Shakespearian themes produced for Boydell. The first of these was the scene in *Much Ado About Nothing*, in which Hero and Ursula let Beatrice overhear them talking of Benedict's love for her. The picture at present belongs to Lord Northbrook, and, judging by Heath's engraving, it appears to have been one of the artist's greatest successes, though not so well composed as the picture of "Mrs. Ford

and Mrs. Page" in the *Merry Wives of Windsor*, belonging to Mr. Max Michaelis, which was shown at the Graves Exhibition of 1910, though, not being included until after the catalogue was printed, its name does not appear in the latter. This picture is, perhaps, the best of Peters's Shakespearian subjects, well coloured and drawn and vivacious in feeling. The figures of Mrs. Ford and Mrs. Page are said to be portraits of Mrs. Abington and Mrs. Pope, but this may be doubted. Mrs. Abington was about sixty when the picture was painted, and since 1790 had retired from the stage, whilst her last appearance as Mrs. Ford was over twenty years earlier.

With the exception of his two pictures of "The Fortune Teller" and "The Gamesters," the best work that Peters produced after entering the Church was undoubtedly in portraiture. Even the two pictures mentioned may be said to come within that *métier*, for they are both said to be portrait groups, and even if the identification of the individual figures of which they are composed are not so explicit as one might wish, they are too well characterised to have been painted from the imagination or even from orthodox models. There is a tradition that the three figures are those of the Duke of York, General Carpenter, and Major Thornton, the names being so written on the back of an old print. There are, however, several reasons against this identification. Peters was too firmly attached to the Royal family and had received too many distinctions and emoluments from them to be likely to risk incurring their displeasure by holding up one of their number to opprobrium. The fact that the Duke of York and the two other gentlemen named were all notorious gamblers, and bulked largely in the public eye, would readily induce the public to identify the trio as the figures in the picture, and the dealers at the time would readily promote the delusion to help the sale of the plate.

What may be accepted as the correct attribution of two of the portraits is that set down on a proof of the mezzotint in the British Museum. The engraving is by William Ward, and he has written on the margin of the impression, underneath the central and left-hand figures, the names "Lord Courtenay" and "Mr. Rowlandson," and there can be hardly any doubt that Peters has represented these personages in his picture. "Mr. Rowlandson" is, of course, the great caricaturist, and an examination of his portraits, especially the drawing after J. R. Smith, leaves no doubt as to his identity with the right-hand figure, for the somewhat peculiar profile is exactly the same in both cases. As already mentioned, we know that Peters had painted a large group of Lord Courtenay and his family, which was exhibited at the Royal Academy, 1780. The young man in "The Gamesters" would be William, third Viscount Courtenay (son of the Lord Courtenay of the group). William Ward published his engraving of "The Gamesters" in 1786, and the picture was probably painted the preceding year. Lord Courtenay was born in 1768, and would therefore have been eighteen in 1786, just the right age of the foolish youth in the picture. He did not succeed to the family honours till 1788, but probably sat to Peters as Mr. Courtenay, and Ward wrote the name on the engraving after he had succeeded to the title. This Lord Courtenay established his right to the Earldom of Devon. He was, however, somewhat of a "ne'er-do-well," lived abroad, and died in Paris unmarried.

GIRL WITH FRUIT

In the Collection of Captain C. E. Stracey Clitherow

In the companion picture to "The Gamesters"—"The Fortune Teller"—the lady is said to be a portrait of a member of the Manners family, while for the girl and boy the same models were used who had already posed for the figures in "Peasants with Fruit and Flowers," now representing Peters in the Diploma Gallery at the Royal Academy. The artist painted at least two versions of the subject, one being his last contribution to the Royal Academy in 1785, while the other was exhibited at the British Institution in 1807. The dimensions of this latter work are given as 2 ft. 6 in. by 3 ft. 10 in., so that it cannot be identified with the version painted on a panel and exhibited by Mr. Turton at the Graves Exhibition. Very beautiful in tone and composition is this picture, and we can well understand the praise that has always been accorded to it from Reynolds down to the "man in the street" of to-day. Lady Burton possesses another version.

Peters, as already mentioned, enjoyed the consistent patronage of the Manners family. Though many of his works were burnt in the fire at Belvoir, there are several, which escaped, still hanging there. Among them is a portrait of the fourth Duke, very fine in its mellow colour and dignity of pose; one of his wife, pleasing in its simplicity of costume and design; and the beautiful picture of "The Birdcage." The charming portrait of the Duke's little daughter, Lady Elizabeth Manners, is painted in the same dress as the one she wore when she sat for the fine picture by Reynolds, in which she is depicted with her brother, the Marquis of Granby. Peters's portrait is one of the finest pictures of happy childhood that he ever produced.

One of the best known of Peters's male portraits is the very fine representation of Dr. Hinchcliffe, Bishop of Peterborough, now at Trinity College, Cambridge. Dr. Hinchcliffe in his earlier days was assistant-master at Westminster School, where he met John Crewe, afterwards first Lord Crewe, who became one of his pupils. Mr. Crewe asked his tutor to dissuade his sister Elizabeth from receiving the attentions of an officer who was distasteful to him, and Dr. Hinchcliffe effectually accomplished his task and married the young lady himself. Hinchcliffe was a man of great abilities. He was appointed Master of Trinity College, and in 1769 Bishop of Peterborough.

As we have seen in another chapter, this divine performed the Rev. Academician's marriage ceremony, and Peters has certainly put forth all his powers in this portrait of his Bishop (the artist's rectory, Knipton, was in the latter's diocese); and he also painted a very charming picture of Dr. Hinchcliffe's two daughters, Emma and Frances, which was exhibited at the Graves Exhibition. This work is now, we believe, in the possession of Mr. Asher Wertheimer, and is certainly one of Peters's happiest efforts, for the grouping of the two figures is especially clever. There is a fine mezzotint of this work, engraved and published by H. Hudson in 1786, with the title "Musick" added to the names of the sitters.

One of the best known of Peters's portraits of "fair women" is the radiant and beautiful half-length of Lady Elizabeth Compton, afterwards Lady Burlington. Lady Elizabeth was the niece of the Duchess of Rutland, who commissioned Peters to paint this portrait, which she presented to Lady Elizabeth. The sitter was then

in her nineteenth year, and Peters has well caught the bloom of youth and happiness, while the colour is as fresh as if painted yesterday. Reynolds also painted a full-length of this lady, which is very well known through Valentine Green's mezzotint, while J. R. Smith, as already stated, engraved Peters's picture.

What has become, we wonder, of the portrait of Elizabeth Stephenson, afterwards Countess of Mexborough, which, alas! now we only know from W. Dickinson's mezzotint, but which is unique among Peters's portraits of English girlhood in its sweetness of feeling and purity of expression?

Very charming is the oval "Chanters" (in the possession of Mr. Lawrence Currie), so well known from J. R. Smith's coloured engraving. This picture was purchased from the great Strawberry Hill sale, and must be regarded as one of Peters's happiest efforts, both as regards composition and technique.

Peters was fond of painting large family groups. One of the best of these is his important canvas of Mr. and Mrs. Morris Robinson and their two sons, Matthew and Morris, both of whom in turn succeeded to the title of Lord Rokeby, the youngest subsequently assuming the surname of Montagu. The picture appears to have been painted for the first Lord Rokeby (better known as Sir William Robinson, Archbishop of Armagh), for Mrs. Morris Robinson, in a letter to her sister-in-law, the famous bluestocking, Mrs. Montagu, writes: "The picture grows apace, but I hope when you see it you will not think I am in the habit of wearing a headgear like this, but the Primate, whom you know loves to have his own way, insists on my being painted in the height of the fashion." We must be grateful for the Primate's firmness, for Mrs. Morris Robinson's headgear is charming, and she is delightfully attired in a dress of a rose-red colour, beautifully embroidered all over, and the colouring is as fresh and brilliant as if painted yesterday. The Primate's bust is seen in a niche in the background. This picture is now in the possession of the Hon. Elizabeth Montagu, to whose kindness we are indebted for the reproduction. Peters also painted a portrait of Sir William Robinson, which was mezzotinted by James Watson.

Lord Zetland possesses a large group of Sir Thomas and Lady Dundas and their large family of six sons and five daughters, who are all arrayed in semi-Van Dyck costume. The difficulties of the composition have been surmounted very cleverly.

Mention also must be made of the pleasing small pastels—portraits of the artist's wife and child, and portrait of a son and daughter of the artist—exhibited at the Graves Exhibition in 1911, sketches probably for the larger pictures.

Peters's pastels are light and transparent. Occasionally the drawing is somewhat faulty, but this is atoned for by the grace of his composition and freshness. The British Museum possesses a charming tinted drawing by Peters of the Misses Maria and Charlotte Fortescue. The composition of the two girls' heads is very clever. This study is in crayon and chalk on tinted paper. It is most unfortunate that so few of Peters's drawings and studies have been preserved for us, and the delicate eighteenth-century charm of this work makes us regret the loss the more.

It is no detraction to Peters to say that he largely owes his posthumous reputation to his engravers. As far as is known, he never signed his pictures, and had not the

plates from some of his best productions afforded positive evidence of the authorship of the latter, it is certain that a large proportion of them would have been attributed to his greater contemporaries. His pictures became popular as themes for engraving after his return to England in 1776. Before then only one or two of them had been reproduced, such as "Lady Mary Bertie" by John Dixon in 1767, and "The Lacemaker" by P. Dawe in 1772—both of them good plates, but neither of them exemplifying the full strength of the artist or engravers.

The finest period of Peters's engraving commenced in 1776, after the return of the artist to England, when Boydell, the greatest printseller of his time, commenced issuing plates after him with a prodigality which would astonish present-day publishers. The earliest of these Boydell issues were all engraved by J. R. Smith, whose sentient scraper translated Peters's work with a sympathetic insight and technical dexterity hardly equalled, and certainly not excelled, by any other engraver. His greatest plates after Peters, however, do not belong to this year, though his output then included the charming series of miniature plates of the "Cremonese," "Parmesan," "Sclavonian," and "Venetian" ladies, and "Miss Harriet Powell" and the portrait of Edward Wortley Montagu. To this year also belongs the beautiful "Miss Elizabeth Stephenson—afterwards Countess of Mexborough," by W. Dickinson, one of the most refined and charming of his plates, and his piquant "Lydia," while W. Dunkarton produced his fine "Belinda" (Miss Bampfylde). The last two plates are surpassed by the exquisite quality and irresistible charm of J. R. Smith's "Love in her eyes sits playing"—perhaps the most beautiful mezzotint of its kind ever issued—which was published in the following year. This plate, the "Hon. Mrs. O'Niel," and the "Sylvia"—often attributed to J. Walker, but which the British Museum authorities have established as the work of Smith—all published in 1778, the "Miss Mortimer as 'Hebe'" of 1779, the "Lady Elizabeth Compton" of 1780, and "The Fortune Teller" of 1786, constitute some of the greatest prizes that can be secured by the mezzotint collector.

After Smith, W. Dickinson—whose plates of "Miss Stephenson," "Lydia," and "Belinda" have already been mentioned—was the most industrious translator of Peters. His charming mezzotint of "The Country Girl"—supposed to be a portrait of his sister Mary—is the only record we possess of the picture, which was destroyed in the fire at Belvoir, while he was also responsible for several stipple plates after the artist. Other mezzotinters who worked from Peters included William Ward, the excellence of his single examples of "The Gamesters" making one regret that he did not exercise his talent on his pictures more frequently; Henry Hudson, also represented by a single plate—the portrait of the Misses Hinchcliffe, one of his most attractive works—and James Watson.

Though the mezzotints after Peters include the majority of the reproductions from his work especially treasured by connoisseurs, some of the stipple plates are eagerly sought after, impressions in colour coming in for the greater share of attention. James Hogg's print of "Sophia" was so popular when published that it is said to have reached the largest sale of any plate published at the time. "The Charmers"

and "Tantalizing," by C. F. Knight, are an effective pair, and command high prices when printed in colour, while "The Chanters," by J. R. Smith, constitutes one of his greatest triumphs in stipple. Another charming plate is "Peasants with Fruit and Flowers," by J. B. Michel, a translation of Peters's diploma picture at the Royal Academy, which has lately been extraordinarily well reproduced in colours by the Medici Society. It is interesting to note that Michel's plate, which is made in reverse to the original pictures, contains details which are not included in the latter, a fact which suggests the possibility of another version of the picture being in existence.

Peters's religious pictures and his works for the Boydell *Shakespeare* were almost wholly translated in stipple and line, and occupied the attention of some of the best engravers of the day in these mediums, among them being Bartolozzi, Heath, Simon, Saunders, B. Smith, Collyer, and Thew. The contemporary popularity of these works, which tended to flood the market with impressions, as well as the less attractive character of the themes depicted, have relatively lowered the present value of the impressions, yet for proofs in choice states, especially when printed in colours, high prices are obtained, a proof in colours of the scene in *Much Ado About Nothing* where Hero, Ursula, and Beatrice are in the orchard, being priced in the catalogue of a leading printseller at 100 guineas.

"MERRY WIVES OF WINDSOR."

Act III., Scene 3.

Engraved by J. P. Simon.

A LIST OF PICTURES

AND A

CATALOGUE OF ENGRAVINGS

A LIST OF PICTURES

BY THE REV. M. W. PETERS, R.A.

In the following list, R.A. stands for Royal Academy; G.G. for Graves Gallery (where the only exhibition of Peters's works yet held took place in 1910); S.A. for Society of Artists; b. for born; d. for died; m. for married; ex. for exhibited; and en. for engraved. In the descriptions of the pictures W.L. stands for whole length; H.L. for half length; and T.Q.L. for three-quarter length. When a portrait is engraved the particulars of the subject will be found recorded under the title in the list of engravings, and in every instance the date given of an engraving is that of its earliest recorded publication. The list is by no means exhaustive, but includes all the artist's work exhibited in London, the majority of his engraved pictures, and other examples which have been seen by or described to the author.

Many of the particulars of the pictures described have been taken from the Dictionaries of the Royal Academy and Society of Artists, and "A Century of Loan Exhibitions," by Mr. Algernon Graves, F.S.A.

Addington, William, J.P.—(29 by 23½). Ex. R.A. 1906, No. 12; owner, Colonel Frank Shuttleworth; G.G. 1910, No. 30; same owner. En. by J. R. Smith, May 1st, 1781.

All for Love.—En. by A. Smith for Bell's *British Theatre*, March 31st, 1792.

Ancaster and Kesteven, Mary Duchess of.—M. Peregrine, 3rd Duke of Ancaster, Nov. 27th, 1750; d. October, 1793. Ex. S.A. 1767, No. 126, "Portrait of a Lady, whole length" (Duchess of Ancaster.—Walpole).

Ditto.—Ex. R.A. 1769, No. 88, "Portrait of a Lady." (Duchess of Ancaster, too faint.—Walpole.)

An Angel carrying the Spirit of a Child to Paradise.—"Of such is the Kingdom of God."—St. Luke xviii. 10. (Companion to "Spirit of a Child arrived in the Presence of the Almighty.") The angel is a portrait of Mary Isabella, Duchess of Rutland, and the child of Miss Charlotte Dundas, 2nd daughter of Sir Thomas, subsequently Lord Dundas. Ex. R.A. 1782, No. 31. En. by W. Dickinson 1784, and in a smaller size by B. Smith. The artist painted several versions of this subject; the following entries therefore do not all refer to the same picture. Ex. G.G. 1910, No. 3 (68 by 55); owner, Lord Newlands. Sold at Christie's, March 25th, 1908 (66 by 50), £105. A fine version of the picture belongs to the Marquis of Exeter, and is at Burghley.

Angelic Child.—En. by F. Bartolozzi, January 10th, 1801.

Annunciation, The.—Presented to Lincoln Cathedral 1799 (about 10 ft. by 5 ft., arched top). Now in the north wing of the eastern transept, up in the triforium.

"Antony and Cleopatra," Act I., Scene 2.—Five figures. En. by John Hall, January, 1817. An important picture of this subject is in the possession of Ernest Leggatt, Esq.

Apotheosis of a Beautiful Female.—En. by F. Bartolozzi (Tuer, 1039).

Armytage, Sir George, of Kirklees, Co. York.—Third Bart., d. 1783; seated in landscape, plan in right hand, wearing dark blue coat with red collar (38 by 31½). Ex. G.G. 1910, No. 55; owner, Sir George Armytage, Bart.

Armytage, Lady, née Anna Maria Wentworth.—M. Sir George, 3rd Bart., 1760; d. 1788. In yellow satin gown, white fichu, open book in right hand (38 by 32). The picture was painted in 1768. Ex. G.G. 1910, No. 57; owner, Sir George Armytage, Bart. Painted 1769. An entry in the account book of Sir George Armytage, 3rd Bart., reads: "May 2, 1769—To Mr. Peters, for Maria's picture, £5 5s. May 4—To picture frame and glass, £4 4s."

Armytage, Anna Maria, eldest daughter of Sir George, 3rd Bart.—M. 1787, to William Egerton, of Tatton Park, and d. 1799. H.L. In blue gown, standing by white lilies (38 by 32). The picture was painted about 1783. Ex. G.G. 1910, No. 48; owner, Sir George Armytage, Bart.

Armytage, Charlotte, third daughter of Sir George, 3rd Bart.—B. 1767; m. Rev. John (afterwards Archdeacon) Eyre. In white gown with blue sash, seated by open window, book in hand, and bedroom candlestick by her side. The picture was painted about 1783 (38 by 32). Ex. G.G. 1910, No. 53; owner, Sir George Armytage, Bart.

Armytage, Henrietta, second daughter of Sir George, 3rd Bart.—M. (first) Thos. Grady, (second) Joseph Bosanquet; d. 1797. (38 by 32). Ex. G.G. 1910, No. 52; owner, Sir George Armytage, Bart.

Bampfylde, Miss.—En. by R. Dunkarton; pub. February 15th, 1777, under title of "Belinda."

Barrow, John Henry.—(30 by 23). Ex. G.G. 1910, No. 47; owner, Dr. A. V. Peatling.

Bate, Miss.—W.L. Standing on edge of rock. Owner, the Earl of Yarborough.

Beatrice in the Arbour (see *"Much Ado about Nothing"*).

Beauty (*see* Lydia).

Belinda (*see* Miss Bampfylde).

Berkeley, George Monck, LL.B., F.S.S.A.—En. by William Skelton, August 30th, 1776. The picture appears to have been a posthumous likeness painted after the subject's death, January 26th, 1793. Peters presented the work to Berkeley's mother. It is said to have been such an excellent likeness that an old servant, upon seeing it, went into a fit, thinking that her dead master was come to life again.

Bertie, Lady Georgiana Charlotte, second daughter of Peregrine, 3rd Duke of Ancaster.—En. by William Dickinson, March 1st, 1778.

Bertie, Lady Mary Catherine, eldest daughter of Peregrine, 3rd Duke of Ancaster.—En. by John Dixon, 1767.

Bertie, The Ladies Priscilla Barbara Elizabeth and Georgiana Charlotte, the second and third daughters of Peregrine, 3rd Duke of Ancaster.—(40 by 30). Full-length figures as young children. Priscilla in red dress and cap trimmed with lace, seated and holding a dove; behind her, to right, the kneeling figure of Georgiana. Background of a column and red curtain; on the right two doves; owner, Earl of Ancaster.

Birdcage, The.—Ex. R.A. 1906, No. 44, under the title of "Girl with a Birdcage" (36 by 27½); owner, Duke of Rutland.

Bowles Children, The.—Presumed to be Jane and Mary, the two eldest daughters of Oldfield Bowles, Esq. The former married Richard Palmer, and the latter Sir George Armytage, Bart. En. by J. R. Smith, under the title of "The Cherubs," and published April 17th, 1780.

Boy, Drawing of a.—Ex. S.A. 1768, No. 270.

Boydell, Lady.—Oval, H.L. (26½ by 22), full face turned to right. In white hat, pink ribbon frill round neck, black scarf, and pink waistband; hair in curls. Owner, Mr. Frank Sabin.

Browne, Anne, as Clara in Sheridan's "Duenna," a part she created. Actress; b. 1748; d. 1784. En. by J. R. Smith, January 1st, 1777.

Calm—Child of the Artist.—(50 by 38½). Ex. G.G. 1910; owner, E. R. Turton, Esq.

Cephalus and Procris, Reconciliation of.—(39 by 33). Ex. G.G. 1910, No. 41; owner, the Earl of Plymouth.

Chanters, The.—En. by C. Knight (oval, 25½ by 20¾); owner, L. Currie, Minley Manor. Purchased from the Strawberry Hill Collection, in which it was sold as by Angelica Kauffmann.

——— (14 by 12½). Ex. G.G. 1910, No. 6; owner, Rev. J. Howard.

Charmers, The.—(33 by 39½.) Ex. R.A. 1873, No. 45; owner, J. Prior, Esq. En. by C. Knight.

Children, Two (*see* Peasants with Fruit and Flowers).

Children in Adoration.—(78 by 57). Sold at Christie's, November 28th, 1903, £110 5s. (*See* Three Holy Children.)

Compton, Lady Elizabeth, only daughter of Charles, 7th Earl of Northampton.—(29½ by 24½). Ex. Grosvenor Gallery 1889; owner, Hon. F. C. Cavendish; and G.G. 1910; owner, Henry Cavendish, Esq. At the back of the picture, on a very old label, is written: "Lady Elizabeth Compton, married to Lord George Cavendish at the age of 19. Given to her by her aunt, Mary Isabella, Duchess of Rutland." En. by J. R. Smith, and published February 24th, 1780.

Coquette, The.—(24 by 20). A finished sketch for the figure of the girl in "Peasants with Fruit and Flowers," formerly in the possession of Messrs. Ernest Brown and Phillips. En. by G. H. Every, 1906.

Country Girl, A (*see* Mary Dickinson).

Courtenay, Lord, and Family.—Ex. R.A. 1780, "Portraits of a Nobleman and his family" [Lord Courteney (*sic*) with group of children.—Graves]. William, 2nd Viscount Courtenay, b. August 30th, 1742; d. December 14th, 1788.

Cremonese Lady, A.—En. by J. R. Smith, July 30th, 1776.

Death-bed of the Just.—En. by F. Bartolozzi (Tuer, 1084).

Dickinson, Mary, as the Country Girl.—Ex. R.A. 1777, No. 272, as "A Country Girl." En. by William Dickinson, March 1st, 1778. Bought by Charles, 4th Duke of Rutland, when Marquis of Granby, and burnt at Belvoir, 1816.

Dundas Family, The.—The central figure is Sir Lawrence Dundas, 1st Bart., with Lady Dundas on his left; on his right stands his son Thomas and his wife—afterwards Lord and Lady Dundas; the children of the latter couple are grouped round, Lawrence, the eldest son, afterwards 1st Earl of Zetland, being on the extreme right. The other figures comprise William Lawrence, afterwards Lt.-Colonel in Army; Charles Lawrence; Thomas Lawrence; George Heneage Lawrence, afterwards Rear-Admiral; and Robert Lawrence, afterwards Lt.-General in Army, and K.C.B. All are dressed in Van Dyck costume (111½ by 142). In the collection of the Marquis of Zetland, Aske, Richmond, Yorks.

Estcourt, Mrs. H. L.—Owner, Miss Trelawney, Bedford Court Mansions.

Fancy Subject.—A lady painting and two other figures (oval, 27 by 35). Sold at Christie's, November 28th, 1903, £162 15s. Ex. G.G. 1910; owner, Mrs. Ralph Price.

Fielding, Sir John, as Chairman of the Quarter Sessions for the City of Westminster.—Ex. R.A. 1778, No. 231. (An excellent portrait.—Horace Walpole.) En. by W. Dickinson, November 12th, 1778 (oval, 15 by 12). Ex. G.G. 1910, No. 7; owner, F. Pollard, Esq. This picture has since become the property of John Lane, Esq.

Fisher, Kitty.—Well known from her portraits by Sir Joshua Reynolds. M. November 9th, 1766, Mr. John Norris, of Benedeu; d. March, 1767, "aged about twenty-six, a victim to cosmetics." Panel (24 by 29½). Ex. Dublin International Exhibition, 1865, No. 59, as "Kitty Fisher." In the collection of the late J. Pierpont Morgan, Esq. The foregoing particulars have been kindly given by Mr. William Roberts, who compiled the monumental Catalogue Raisonné of the Pictures in the Collection. (The portrait, from the assured style of the brushwork, would appear to have been painted several years after Kitty Fisher's death, and the resemblance to her known portraits is not striking.)

Florentine Lady in a Tuscan Dress.—Ex. S.A. 1766, No. 120.

Fortescue, Maria and Charlotte, daughters of the Rt. Hon. James Fortescue, of Ravensdale Park, and nieces of the 1st Earl of Clermont.—Maria, b. 1763; m. 1787, Capt. G. F. Barlow, and d. 1853. Charlotte, b. 1766; m. 1796, Sir H. Goodricke, of Ribston, and d. 1842. Tinted crayon drawing. Owner, British Museum.

Fortune Teller, The.—Several versions of this picture are in existence. Peters exhibited two during his lifetime, viz. at R.A. 1785, No. 30; and British Institution 1807, No 120. (30 by 46). The subject was engraved by J. R. Smith, 1786. An important picture of the subject—probably the one exhibited at the R.A.—belongs to Lady Burton, Chesterfield House; a second (38 by 34) was ex. G.G. 1910, No. 26; owner, E. R. Turton, Esq.; and a third (61 by 45½) sold at Christie's, February 7th, 1913, for £136 10s.

Four Philosophers (*see* Rubens).

Gamesters, The.—En. by William Ward, and published May 22nd, 1786. Ex. Guildhall 1902, No. 54, under the title of "The Card Sharpers" (33 by 48); owner, Leopold Hirsch; and G.G. 1910, No. 17; owner, H. Hirsch, Esq.

Gentlemen, Portraits of.—(*See* Portraits, Anonymous). Ex. S.A. 1766, No. 122; 1768, No. 122; and 1769, Nos. 131 and 131x. Ex. R.A. 1771, No. 153; 1773, No. 223; 1776, No. 223; 1778, No. 234; 1777, No. 271; 1778, No. 232.

Gibson, Portrait of Mrs.—(26 by 21½). Sold at Christie's, March 13th, 1905, £52 10s. Ex. G.G. 1910, No. 27; owner, E. R. Turton, Esq.

Girl with Fruit.—Owner, Captain C. E. Stracey, Clitheroe.

Girl in a White Dress, with a white scarf and veil over her hair.—The face is in profile, and the body turned to the left, holding a bunch of roses in her hands (circular, 31¼ in. diam.). Owner, Mrs. Gray, Catherine Lodge, Trafalgar Square, Chelsea.

Girl making Lace, A.—Ex. R.A. 1770, No. 143. En. by P. Dawe, 1772, under the title of "The Lacemaker."

Girl in White Dress holding a Rose.—(Oval, 32 by 24½). Sold at Christie's, July 20th, 1908, £68 5s.

Girl, Portrait of a.—(20½ by 16¼). Owner, Mons. Oscar Bondy, Vienna; formerly the property of Sir George Donaldson.

Girl, Head of a.—(Panel, 11½ by 9). Ex. G.G. 1910, No. 54; owner, Mrs. E. Edmonstone.

Girl, Head of a.—(16 by 12). Ex. G.G. 1910, No. 58; owner, Mrs. Aubrey G. B. Stewart.

Good and Evil.—A large picture, in which an angel and a pretty child portrayed Good, and a devil and an ugly child Evil. The figure of the pretty child is said to have been cut out of the canvas and sold by itself; its present whereabouts is not known.

Greenaway, Rev. Stephen, M.A.—En. by J. Basire, 1794.

Grief.—Owner, G. Rhodes, Esq., 37, Pont Street.

Hadder-Brown, Master.—Owner, Mme. Legrand. Illustrated in the *Gazette des Beaux-Arts*, Vol. VI., page 400.

Hadder-Brown, Mrs.—Painted by Peters when Prebendary of Lincoln Cathedral, while on a visit to a friend's country house. Owner, M. Wittonck. Reproduced in *English Pastels*, by R. M. Sée.

Harborough, Philip, 4th Earl of, in peer's robes with powdered wig.—(23 by 17½). Sold at Christie's, May 10th, 1912, £47 5s.

"Hebe" (*see* Miss Mortimer as).

"Henry VIII.," Act III., Scene 2. Queen Catherine, Wolsey, and Campeius.—Painted for the Boydell Shakespeare. En. by Robert Thew, June 4th, 1796. Sold at sale of Shakespeare Gallery, May 17th, 1805, £12 12s. Purchaser, — Gladstane, Esq.

"Henry VIII.," Act V., Scene 4. The Baptism of the Princess Elizabeth.—Painted for the Boydell Shakespeare. En. by J. Collier, December, 1803. Sold at sale of Shakespeare Gallery (second day), March 18th, 1805, £23 2s. Purchaser, H. Tresham, R.A.

Hinchcliffe, John, Bishop of Peterborough.—T.Q.L. Hangs in the dining-room of the Master's Lodge, Trinity College. En. by J. Young, and published May 15th, 1788.

Hinchcliffe, Emma and Frances, daughters of Dr. John Hinchcliffe, Bishop of Peterborough.—(35 by 21). Ex. G.G. 1910, No. 37; owner, Miss Garvock, and subsequently in the possession of the late Charles Wertheimer, Esq. En. by Henry Hudson, and published November 6th, 1786, under the title of "Music."

Jordan, Mrs. (*see* "Love in her eyes sits playing").

Judgment of Paris.—Copied from the painting by Rubens, and now in the collection of the Duke of Westminster at Eaton, Chester.

Lacemaker, The (*see* A Girl making Lace).

Ladies, Portraits of.—(*See* Portraits, Anonymous). Ex. S.A. 1768, No. 123; 1769, Nos. 127, 128, 129, and 130. Ex. R.A. 1769, No. 360; 1774, No. 208; 1776, No. 224; and 1778, No. 233.

Lady, Portrait of a.—(24½ by 26). Sold at Christie's, December 6th, 1902, £31 10s.

Lady painting, A (*see* Fancy Subject).

Lady, Portrait of a, in white dress, powdered hair, white hat with feathers.—(23 by 19). Sold at Christie's, March 14th, 1903, £357. Subsequently in the possession of Barnet Lewis, Esq.

Lady, Portrait of a, in white dress with pink sash, red ribbon in her hair, holding a book.—(29½ by 24½). Sold at Christie's, May 19th, 1911, £861.

Lady, Portrait of a, head.—(24½ by 20½). Sold at Christie's, July 21st, 1905, £81 18s.

Lady, A, in an undress.—In crayons. Ex. R.A. 1776, No. 225.

Lady in a Pisan Dress.—Ex. S.A. 1766, No. 211.

Lady and Child, Portrait of.—(30 by 25). Ex. G.G. 1910, No. 43; owner, Chas. H. Woolford, Esq.

Landscape, Water-colour.—(13 by 9). Ex. G.G. 1910, No. 42; owner, Jos. Walker, Esq.

Liverpool, View of.—Ex. R.A. 1780, No. 302.

Love.—En. by C. White, 1781.

"Love in her eyes sits playing."—En. by J. R. Smith; published May 1st, 1778 (panel, 24 by 29½). Ex. Dublin International Exhibition 1865, No. 54, as "Mrs. Jordan." Owner, Mr. Cockburn. In collection of Mr. J. Pierpont Morgan, catalogued as "Mrs. Jordan." The latter, however, could only have been sixteen when the picture was painted. Another version (25 by 30), ex. G.G. 1910, No. 10; owner, Messrs. Wallis & Son. Another version (24½ by 29½), sold with a print of the mezzotint by J. R. Smith at Christie's, April 25th, 1913, for £262 10s.

Lucrece.—En. by W. Dickinson 1781.

Lydia.—En. by W. Dickinson, and published December 1st, 1776. The original picture was painted for Earl Grosvenor, but does not now appear to be in the possession of his descendants. A version of it (24½ by 29½), described as "A Young Girl in Bed" in the catalogue, is in the collection of the Marquis of Lansdowne at Bowood. A second version sold at Christie's, February 28th, 1913, lot 90, for £1,522 10s. A third version (12 by 13) was ex. G.G. 1910, No. 12; owner, E. Layton; and another version (10 by 12) at the Guildhall 1902, No. 74; owner, J. P. Heseltine.

——— A finished study of this picture (30 by 25), obviously painted from life, with the figure in an upright position, is in the possession of Messrs. Vicars Brothers.

Macdonald, Sir Archibald, in judge's robes and hood.—(50 by 40). Ex. G.G. 1910, No. 45; owner, George H. Shepherd, Esq.

Manchester, George Montagu, 4th Duke of, as Grand Master of Masons.—D. September 2nd, 1788. W.L., in robes, holding a compass in hand. Painted for the Freemasons' Hall. Ex. R.A. 1785, No. 70. En. by Leney. Burnt at the Freemasons' Tavern.

Manners, Lady Elizabeth Isabella, eldest daughter of Charles, 4th Duke of Rutland.—M. August 21st, 1798, Richard Norman; d. October 5th, 1853. The picture was painted shortly after the lady's marriage. Its present whereabouts is not known.

Ditto.—Painted as a child in the same costume as she sat to Reynolds (48 by 50). Ex. G.G. 1910, No. 33; owner, John F. C. Norman, and was subsequently in the possession of Charles Davis.

Manners.—Portrait of a daughter of Charles, 4th Duke of Rutland; head (18¼ by 17).

Manners.—Portrait of another child of same family; companion to above.

Mathew, Miss.—En. by J. Saunders.

PORTRAIT OF A LADY

"Merry Wives of Windsor," Act III., Scene 3. Falstaff in the Buck Basket.—(100 by 72.) Painted for Alderman John Boydell, and engraved by J. P. Simon for the Boydell Shakespeare; published Dec. 24th, 1793. Sold at the sale of the Shakespeare Gallery, May 20th, 1805 (No. 43), £43 1s. Purchaser, G. Stainforth, for Sir Francis Baring. Now in the collection of the Earl of Northbrook.

Ditto, Act II., Scene 1. Mrs. Page and Mrs. Ford reading Falstaff's Love-letters.—(100 by 72.) Another of the Boydell pictures. En. by Robert Thew, December 24th, 1793, and sold at the first day of the sale of the Shakespeare Gallery, May 17th, 1805, for £24 3s. Purchaser, A. Paxton. Ex. G.G. 1910 (received too late to be catalogued). Owner, Max Michaelis, Esq. Ex. Grafton Galleries 1899, No. 101.

Ditto.—Falstaff dressed as Herne the Hunter, with stags' horns on his head, standing between Mrs. Page and Mrs. Ford. Sir Hugh Evans, Anne Page, and children dressed as fairies behind. Drawing in pen-and-ink and water-colour (13¾ by 17⅞). British Museum.

Mexborough, Countess of (*see* Stephenson, Elizabeth).

Miss Mortimer as "Hebe."—Ex. at the Society for Promoting Painting and Design, in Liverpool, 1787, No. 90. En. by J. R. Smith, and published June 10th, 1779. A picture, probably the original, of the subject (30 by 25), sold at Christie's, December 14th, 1907, for £525, and a second version (35 by 27½), also at Christie's on April 15th, 1912, for £30 9s. The former of the two is in the collection of the Countess of Suffolk at Charlton Park.

Montagu, Edward Wortley, only son of Edward and Lady Mary Wortley-Montagu.—B. 1713; d. at Padua, May, 1776. Ex. R.A. 1776, No. 222, as "Mr. Wortley Montague (*sic*) in his dress as an Arabian Prince." Ex. by J. R. Smith, and published August 15th, 1776. Probably the same picture (12 by 10). Ex. G.G. 1910, No. 15; owner, the Marquis of Bute.

"Much Ado about Nothing," Act III., Scene 1. Hero, Ursula, and Beatrice listening in the Garden.—(100 by 72.) Painted for Alderman John Boydell, and en. by P. Simon for the Boydell Shakespeare, published 1790. Sold at the sale of the Shakespeare Gallery, May 20th, 1805 (No. 44), for £57 15s. Purchaser, G. Stainforth, for Sir Francis Baring. Now in the collection of the Earl of Northbrook.

Music (*see* Hinchcliffe, Frances and Emma).

Norman, Lady Elizabeth Isabella (*see* Lady E. I. Manners).

"Of such is the Kingdom of God" (*see* An Angel carrying the Spirit of a Child to Paradise).

O'Neill, Hon. Mrs.—En. by J. R. Smith; published August 6th, 1778.

Parmesan Lady, A.—En. by J. R. Smith; published July 1st, 1776.

Pearson, John, F.R.S.—An eminent Surgeon and Physician; b. 1758; d. 1826 (30 by 25). H.L. Ex. G.G. 1910, No. 21; owner, Norman Pearson, Esq.

Peasants with Fruit and Flowers.—(25 by 30.) Given by Peters as his Diploma picture to the R.A. En. by J. B. Michel, and published 1786. Ex. R.A. 1890, No. 127, under the title of "Children." Owner, The Royal Academy. A finished oil sketch of the girl in the picture has been engraved under the title of "The Coquette," which see.

Pembroke, Elizabeth, wife of Henry, 10th Earl of.—From an allusion in the *Freeman's Journal*, June 7th, 1766, it would seem that Peters painted a portrait of this lady a little before this date.

Peters, Matthew, father of the Artist.—En. by John Murphy, November 1st, 1778 (panel, 28 by 24½). Ex. G.G. 1910, No. 44; owner, E. R. Turton, Esq.

Peters, Rev. Matthew William, R.A.—(24 by 18). Ex. G.G. 1910, No. 4; owner, E. R. Turton, Esq.

Ditto.—(24 by 18). Ex. G.G. 1910, No. 40; owner, S. Peters, Esq.

Ditto.—En. by Leney.

Peters, Mrs. Matthew William, née Knowsley (the wife of the Artist), (24 by 18); owner, S. Peters, Esq.; **and her son** (24 by 18½). Ex. G.G. 1910, No. 23; owner, E. R. Turton, Esq.

Ditto, and Child.—(9 by 7¼), pastel. Ex. G.G. 1910, No. 18; owner, S. Peters, Esq.

Ditto, and her two sons.—(11⅛ by 8¼), pastel. Ex. G.G. 1910, No. 16; owner, S. Peters, Esq.

Ditto, and a Peasant Girl.—(11 by 8¼), pastel. Ex. G.G. 1910, No. 19; owner, S. Peters, Esq.

Ditto, and two children.—(46½ by 33½.) Ex. G.G. 1910, No. 1; owner, Mrs. Binney.

Peters Family Group (the boy looking over the girl's shoulder is a son of the Artist).—(22½ by 17.) Ex. G.G. 1910, No. 29; owner, General F. Fagan.

Ditto, containing Portraits of one of the sons and Elizabeth Anne, daughter of M. W. Peters, R.A.—(44 by 29½). Ex. G.G. 1910, No. 36; owner, General F. Fagan.

Peters, Rev. Matthew William, R.A., Portrait of a son of.—(24 by 18). Ex. G.G. 1910, No. 22; owner, E. R. Turton, Esq.

Ditto, Portrait of a son and Elizabeth Anne, daughter of.—(9 by 6½), pastel. Ex. G.G. 1910, No. 20; owner, S. Peters, Esq.

Peters, John William, eldest son of the Artist.—B. 1791 (24 by 18). Ex. G.G. 1910, No. 28; owner, S. Peters, Esq.

Petre, Lord, as Grand Master of Masons.—Painted for Freemasons' Hall. W.L. Ex. R.A. 1785, No. 87. Destroyed in fire at Freemasons' Tavern.

Phelps, Miss Elizabeth.—(Pastel, in an oval). Ex. R.A. 1778, No. 233, "Portrait of a Lady, crayons."

Plan of an Estate, A.—Ex. Free Society of Artists 1769, No. 255.

Ditto.—Ex. Free Society of Artists 1769, No. 256.

Pochin, Col. George.—Ex. R.A. 1777, No. 271, "Portrait of a Gentleman in masquerade dress." En. by J. Dean, August 6th, 1777.

Portraits, Anonymous.

Ex. Society of Artists.

1766, No. 122.—**A Young Gentleman.**—T.Q.L.

1767, No. 126.—**Portrait of a Lady.**—W.L. (*See* Ancaster, Duchess of.)

1768, No. 122.—**A Young Gentleman.**—T.Q.L.

No. 123.—**Two Portraits of Ladies.**

No. 270.—**Drawing of a Boy.**

1769, No. 127.—**Portrait, in Chalks, of a Young Lady.**

No. 128.—**Ditto.**

No. 129.—**Ditto.**

No. 130.—**Ditto.**

No. 131.—**Ditto of a Gentleman.**

No. 131†.—**Ditto, in Crayons.**

No. 360.—**A Drawing, in Chalks, of a Lady.**

Ex. Royal Academy.

1769, No. 88.—**A Portrait of a Lady.**—(*See* Ancaster, Duchess of.)

1771, No. 153.—**A Portrait of a Gentleman.**—(Imitation of Reynolds.—Walpole.)

1773, No. 223.—**Two Portraits in Crayons.**—T.Q.L.

1774, No. 208.—**A Portrait of a Lady, in Crayons.**

1776, No. 223.—**Portrait of a Gentleman.**

No. 224.—**A Young Lady, in Crayons.**

No. 225.—**A Lady in an Undress, in Crayons.** — (Possibly "Miss Bampfylde," which see.)

1777, No. 270.—**A Woman in Bed.**—(Possibly "Lydia," which see.)

No. 271.—**Portrait of a Gentleman in a Masquerade Dress.** — (*See* Pochin, Colonel George.)

No. 272.—**A Country Girl.**—(*See* Dickinson, Mary.)

Portraits, Anonymous—*continued.*

1778, No. 232.—**Portrait of a Young Nobleman.**

No. 233. — **Portrait of a Lady, in Crayons.**—(*See* Phelps, Miss Elizabeth.)

No. 234.—**Portrait of a Gentleman.**

No. 234.—**Ditto ditto.**—(*See* Rainsford, Colonel.)

1780, No. 67.—**Portraits of a Nobleman and his Family.**—(*See* Courtenay, Lord.)

1785, No. 70.—**A Nobleman, whole length, Grand Master of Masons, for Freemasons' Hall.** — (*See* Manchester, Duke of.)

No. 87.—**A Nobleman, Grand Master of Masons, for Freemasons' Hall.**—(*See* Petre, Lord.)

Ex. Loan Exhibitions.

R.A. 1890, No. 127.—**Children.**—(*See* Peasants with Fruit and Flowers.)

Burlington Fine Arts Club, 1906, No. 15.—**A Gentleman.**—Owner, F. Leverton Harris, Esq.

Agnew's Exhibition, 1907, No. 13.—**A Lady of Quality.**—G.G. 1910.

Graves Galleries, 1910.

No. 25.—**Head of a Woman.**—Pastel (24 by 17½). Owner, Tankerville Chamberlayne, Esq.

No. 43.—**Portrait of a Lady and Child** (30 by 25). Owner, Charles H. Woolford, Esq.

No. 54.—**Head of a Girl.**—(10½ by 9½). Owner, Mrs. E. Edmonstone.

No. 56.—**Head of a Girl.**—(10½ by 9½). Owner, Mrs. E. Edmonstone.

No. 58.—**Head of a Girl.**—(10½ by 9½). Owner Mrs. Aubrey G. B. Stewart.

Sold at Christie's.

Dec. 6th, 1902.—**Portrait of a Lady.**—(24½ by 26½). £31 10s.

March 14th, 1903.—**Ditto.**—(23 by 19). £357.

Nov. 28th, 1903.—**A Lady Painting.**—(Oval, 27 by 35). (*See* Fancy Subject.)

July 21st, 1905.—**Head of a Lady.**—(24½ by 20½). £81 18s.

July 20th, 1908.—**A Girl in a White Dress, holding a rose.**—(Oval, 32 by 24½). £68 5s.

May 19th, 1911.—**Lady in White Dress with pink sash, and pink ribbon in her hair, holding a book.**—(Oval, 32 by 24½). £861.

Dec. 13th, 1912.—**A Lady with two Children.**—(*See* Grief.)

April 25th, 1913.—**A Lady in White Muslin Dress with blue sash, seated on a sofa, holding a letter.**—(20 by 24½). £44 2s.

Powell, Harriet, afterwards Countess of Seaforth.—En. by J. R. Smith, October 23rd, 1776.

Rainsford, Colonel.—Ex. R.A. 1778, No. 234, "Portrait of a Gentleman."

Repose.

Resurrection.—(38 by 36.) Ex. G.G. 1910, No. 38; owner, S. Peters, Esq.

Resurrection of a Pious Family.—En. by F. Bartolozzi 1790, and Benjamin Smith. The father of the family is said to be the artist's portrait. The following are among the versions of this work:—

Ditto.—(98 by 72). Ex. G.G. 1910, No. 34; owner, the Rev. A. E. Smith, as Vicar of Totteridge. This picture was won in a shilling raffle by the father of Cardinal Manning, and presented to Totteridge Church.

Ditto.—Sketch (oval, 39 by 31½). Ex. G.G. 1910, No. 59; owner, Sir Julius Wernher. "His (Peters's) picture of a family bursting from a sepulchre at the Last Day, like a vigorous potatoe (*sic*) through the encumbering sod, is ludicrously wonderful."—*The Arts*, No. XII. Another sketch in water-colour is in the possession of Dr. Williamson.

Robinson, Morris, and Family.—Representing his wife (*née* Jane Greenland, of Lovelace) and their two sons, Morris, subsequently 3rd Baron Rokeby, and Matthew, who assumed the surname of Montagu and succeeded his brother as 4th Baron Rokeby. Morris Robinson died 1777, soon after the picture was painted. Morris, his son, succeeded to the Barony of Rokeby November 30th, 1800, and died unmarried in 1829; his brother Matthew, born 1762, assumed the surname and arms of Montagu in 1776, and died 1831. The picture measures 115 by 90; owner, the Honble. Elizabeth Montagu.

Copy of a letter of Mrs. Morris Robinson, to her second son, Matthew Robinson Montagu, M.P., dated December 2nd, 1807:—

"My Very Dear Son,

"The large family picture must be considered valuable, as it bears the portraits of three very justly represented. As to that done of me, I should be glad to run a brush over the whole head; thank God, I was never like that.

"The Primate, who was always dictatorial, insisted upon it that I should be painted in the fashion of the times. The head-dress at that time was very ugly. Your dear father's picture is graceful in his figure, but his countenance is not equal to what it would have been if he had been drawn before the Primate embarrassed him about his visit to Ireland, which he was very averse to, and his anxiety at having his affairs so much unsettled brought on a bilious attack, which terminated his life. Mr. Peters was extremely mortified at not having been allowed to group the figures round the table, by which means there would not have been half the canvas to cover, and the picture would have been so much lessened that it would have been more easy to place it properly, but the Primate thought you both had good legs and agreeable figures, and insisted upon Peters placing you in the situation you are in."

Robinson, Morris.—(*See above.*) H.L. Owner, Honble. Elizabeth Montagu.

Robinson, Sir William, Bart.—En. by J. Watson.

"Romeo and Juliet" in Crypt of Church, Act V., Scene 4.—En. by R. Rhodes, January 1st, 1817.

Rooks and Pigeons (24 by 20½). Ex. G.G. 1910, No. 39; owner, Alf. E. Robbins, Esq.

Rubens, his brother Phillp, and the Philosophers Lipsius and Grotius. — Copied in 1763 from the picture by Rubens, sometimes known as "The Four Philosophers," at the Pitti Palace, Florence. Owner, Marquis of Zetland.

Rutland, Charles, 4th Duke of.—B. March 15th, 1754; m. December 26th, 1775, Mary Isabella, youngest daughter of Charles, 4th Duke of Beaufort; was made Lord Lieutenant of Ireland in 1784, and died while holding that office, October 24th, 1787. (50 by 40.) Life-size standing to knees; in the background a bust of his father, the Marquis of Granby, the celebrated cavalry commander. In the collection of the Duke of Rutland, Belvoir Castle.

Rutland, Isabella, Duchess of, wife of the above.—D. September 2nd, 1831. Companion work. On oak panel, standing in a landscape, life-size, in a white dress, holding a garland of flowers. In the collection of the Duke of Rutland, Belvoir Castle. This picture and the companion are probably the pair of portraits of her father and mother mentioned by Lady Elizabeth Norman as having been given her by Peters. They were purchased from the sale of Mr. George Norman, the son of this lady.

Ditto.—(24 by 18.) Ex. G.G. 1910, No. 2; owner, Herbert A. Sutton, Esq.

Ditto.—En. by C. W. White, 1781.

One at least of the pictures of the Duchess of Rutland was painted when she was Marchioness of Granby. In the Belvoir MSS. there is a set of verses commencing:—

"I grant you, Peters, that yon form divine
Thy glowing pencil hath from Lady Granby traced,
To distant ages will thy name consign," etc.

The verses are even more flattering to the sitter than the picture.

St. Jerome.—Copied from Correggio's picture at Parma, and now at the Church of Saffron Walden, Essex.

Saint John.—Ex. R.A. 1777, No. 273. En. by Richard Read, and published 1781. Bought by Charles, 4th Duke of Rutland, and burnt at Belvoir 1816.

Salvator Mundi.—Copy of the picture by Carlo Dolci, painted by Peters when staying with Lord Exeter at Burghley.

Sclavonian Lady.—En. by J. R. Smith, and published July 1st, 1776.

Seaforth, Countess of (*see* Powell, Harriet).

Smith, Miss.—H. L. Owner, Paul Moglia, Esq.

Somerset, Mary Isabella, Duchess of.—Mentioned by Bromley, f 426, as being engraved by C. W. White. This is probably a mistake for Mary Isabella, Duchess of Rutland, as, though two Duchesses of Somerset living during Peters's career were named Mary, neither were named Isabella.

Sophia.—En. by J. Hogg.

Spirit of a Child arriv'd in the Presence of the Almighty.—The child, as in the companion work of "An Angel carrying the Spirit of a Child," etc., is a portrait of Miss Charlotte Dundas. The work was engraved by F. Bartolozzi 1787, and by B. Smith. At the G.G. 1910 the following two versions were shown: No. 50 (60 by 36); owner, Lord Newlands; and No. 11, sketch on panel (12½ by 12½); owner, J. Glen, Esq. A water-colour sketch of the subject is in the possession of Dr. Williamson.

Stephenson, Elizabeth, afterwards Countess of Mexborough.—En. by W. Dickinson, September 30th, 1776.

Storm-Portrait of a Child of the Artist.—(50 by 38½). Ex. G.G. 1910; owner, E. R. Turton, Esq.

Sylvia.—Picture bought by Lord Melbourne from the artist. En. by J. Walker, December 28th, 1778.

Tantalizing.—En. by C. Knight.

"Tempest," Act I., Scene 2. Prospero, Miranda, and Caliban.—En. by Bromley, August 1st, 1794.

Thorold, Jane, daughter of Sir John Thorold, 9th Bart.—M. in 1812 to Charles Thorold Wood, and d. 1861. (25 by 20). Owner, Sir J. H. Thorold, Bart., Syston Park, Grantham.

Three Holy Children, The.—En. by Peter Simon, and published Sept. 29th, 1788. Boydell paid 150 guineas for the original picture. A pastel (40 by 28) was ex. G.G. 1910, No. 5; owner, Tankerville Chamberlayne, Esq. In all probability "Children in Adoration" (78 by 57), sold at Christie's, November 28th, 1903, for £110 5s., was a version of the subject.

Triumph of Virtue.—En. by F. Bartolozzi. A picture under this title (120 by 87) sold at Christie's, April 19th, 1912, for £7 7s.

Turner, The Rev. Noel Baptiste, M.A.—B. 1739; d. 1826. (24 by 18). Ex. G.G. 1910, No. 32; owner, Major Harlow Turner.

Vallière, Madam de la.—Copied from the picture by Le Brun at the Carmelite Church, Paris, for the Duke of Rutland. Burnt at the fire at Belvoir.

Vane, Miss Henrietta, afterwards Lady Langham.—(66 by 39); owner, Colonel Sanford. Ex. Burlington House 1910, No. 108, and considered by Sir Walter Armstrong to be the work of Peters. W.L. of a little girl standing in landscape.

Venetian Lady, in Crayons.—Ex. R.A. 1776, No. 226. En. by J. R. Smith, and published July 30th, 1776.

Virgin and Child.—Copied from a picture by Titian, belonging to Lord Burghley.

Welby, Lady Katherine, daughter of J. Cope, of Spondon; became second wife of Sir William Earle Welby, 2nd Bart. W.L. Owner, Mrs. Welby, Alington Hall, Grantham.

Welby, Eleanora Charlotte, daughter of above.—D. unmarried January 19th, 1855. (24½ by 18). Owner, Mrs. Welby.

Welby, Maria Rebecca, younger sister of Eleanora.—(24½ by 18). Owner, Mrs. Welby. In an old account book of Sir William Earle Welby is the following entry under Jan. 9th, 1803: "Paid Mr. Peters for Miss Welby's pictures £7 17s. 6d." This may refer only to the final payment for the two works.

White, Rev. Joseph, B.D.—En. by Jos. Thomson 1796. Catalogued in John Gutch's edition of Wood's *History and Antiquities of the University of Oxford.* The entry runs: "This portrait of the Rev. Joseph White, B.D., Archbishop Laud's Professor of Arabic, is painted and presented by the Rev. Wm. Peters, R.A., as a mark of his respect to the University and of the singular regard he has for so great and able an advocate of Christianity, 1785. Three-quarters." The portrait was subsequently applied for by the relatives of Dr. White, and returned to them.

Winchilsea, George William, 9th Earl of, when a boy.—B. May, 1791; d. January 8th, 1858. In crimson velvet. The picture is painted very much in the style of Reynolds, for whose work it is sometimes mistaken. Owner, Alan G. Finch, Esq., Burley-on-the-Hill, Rutland.

Woman in Bed, A.—Ex. R.A. 1777, No. 220. (*See* Lydia.)

Woman, Head of a.—Pastel (oval, 24 by 17½). Ex. G.G. 1910, No. 25; owner, Tankerville Chamberlayne, Esq.

Woolsthorpe, Ruins of.—En. in Nichols's *History of Leicestershire*, Plate XX., page 83.

Wrench, The Rev. T. R., when a child, and his brother.—Ex. G.G. 1910, No. 46; owner, E. M. Wrench, Esq.

Young Lady, A, in Crayons.—Ex. R.A. 1776, No. 224.

Young Gentleman.—T.Q.L. Ex. S.A. 1766, No. 122.

Painted by [illegible]

Engraved by J. R. Smith.

C H A N T I C R S.

To the Honourable [illegible] this Print is Inscribed by her most humble & Obed.t Serv.t J. R. Smith.

London Published as the Act directs Feb.y 12.th 1787 by J. R. Smith. No 31. King Street Covent Gardon

CATALOGUE OF ENGRAVINGS

MADE FROM PICTURES BY M. W. PETERS, R.A., WITH PARTICULARS OF THE DIFFERENT STATES.

The List is not exhaustive, but will be found to contain most of the important plates after the artist arranged in alphabetical order according to the titles.

William Addington.—(Mezzotint). J. R. Smith. H.L., in oval frame. In uniform of Westminster Volunteers. H. 15, Sub. 14, W. 11.

I. In scratched letters.—*Painted by Wm. Peters, R.A. Engrav'd by J. R. Smith. William Addington, Esqr. Publish'd May 1, 1781, by J. Birchall, No. 473, Strand, London.*

II.—Same engraved.

B. 1728; educated at Cambridge; J.P. Middlesex; thirty years magistrate at Bow Street; d. April 7, 1811.

Priced in Boydell's Catalogue for 1803 at 7/6.

All for Love.—(Book Illustration). A. Smith.

Her Nymphs like Nereids round her couch were placed
Where she another Sea-born Venus lay.

Bell's British Library, Strand, March 31st, 1792.

Angel carrying Spirit of a Child.—W. Dickinson. H. 23, Sub. 19$\frac{13}{16}$; W. 17, Sub. 14$\frac{3}{4}$.

Painted by the Revd. Wm. Peters, of Exeter College, Oxford, & R.A. Engraved by W. Dickinson. Of such is the Kingdom of God. From an Original Painting of an Angel carrying the Spirit of a Child to Paradise in the Collection of the Right Honble. the Earl of Exeter at Burleigh, to whom this Plate is most humbly Inscrib'd by his Lordships (sic) *most obedient & humble servant W. Dickinson.* (In centre a coat of arms.) *London, Publish'd May 20th, 1784, by W. Dickinson, Engraver & Printseller, No. 158, Bond Street.*

Priced in Boydell's Catalogue, 1803, at 15/-; in that of Moon, Boys and Graves, 1829: prints, 10/6; colours, £1/1/-.

——— Smaller size (stipple). Benjamin Smith. H. 17$\frac{1}{8}$, Sub. 13$\frac{7}{8}$; W. 12$\frac{3}{8}$, Sub. 9$\frac{3}{4}$.

Painted by the Revd. Wm. Peters, R.A. Engraved by Benjm. Smith. An Angel carrying the Spirit of a Child to Paradise. Of such is the Kingdom of God.—St. Luke, Chap. xviii., Ver. 16. London, Published by Boydell & Co., No. 90, Cheapside.

Priced in Catalogue of Moon, Boys and Graves, 1829: prints, 5/-; proofs, 7/6; colours, 10/6.

The Angelic Child.—(Stipple). F. Bartolozzi. Full H.L. Boy with long curls, in white robe, hands extended in attitude of supplication. Oval, bordered by two lines. H. 6$\frac{3}{4}$, Sub. 2$\frac{5}{8}$; W. 5$\frac{3}{8}$, Sub. 2.

Under: *Rev. Mr. Peters pinct. F. Bartolozzi, R.A., sculpt. The Angelic Child. London, Published June 10th, 1801, by Anthy. Molteno, No. 29, Pall Mall.*

Reprint, South Kensington Museum. The inscription may be a forgery.

"Antony and Cleopatra."—(Line). John Hall. Charmian, standing in loose robes with right breast exposed, holds out her hand to the soothsayer, in tasselled cap and robes, seated; behind her a woman is looking over her left shoulder; a soldier and a boy stand in right background. H. 9$\frac{3}{4}$, W. 7$\frac{7}{8}$.

Rev. W. Peters, pinxit. John Hall, sculp. Antony and Cleopatra, Act I., Scene II. Charmian—Good Sir, give me good fortune. Published Jany. 1817, by John Murray, Albemarle Street, London.

(Miss Bampfylde) Belinda.—(Mezzotint). J. R. Smith. In oval frame. H. 14$\frac{3}{4}$, Sub. 12$\frac{3}{4}$; W. 10$\frac{7}{8}$.

I. *Painted by W. Peters. Engraved by W. Dunkarton, London. Publish'd Decr. 1st, 1776, by W. Dickinson.* Fritz Reiss, Esq.

II. *Painted by W. Peters. Engrav'd by R. Dunkarton. Belinda. London, Publish'd February the 15th, 1777, by Willm. Dickinson, Henrietta Street, Covent Garden.*

A print in the British Museum has Miss Bampfylde written on it in pencil.

George-Monck Berkeley, Esqre., LL.B., F.S.S.A.—Oval. H. 10, Sub. 4; W. 8, Sub. 3.

Revd. Willm. Peters, R.A., Pinxt. Published as the Act Directs, Augt. 30, 1776. Willm. Skelton Sculpsit. George-Monck Berkeley, Esqre., LL.B., F.S.S.A., Gentn. Comr. of Magdalene Hall, Oxford, and Student of the Inner Temple, London, Who during the last eighteen years was the only Child of the Revd. George Berkeley, LL.D., Prebendary of Canterbury, Chancellor of Breckuock, &c. The only grandchild of the Right Revd. George Berkeley, D.D., the illustrious late Lord Bishop

of Cloyne in Ireland, and the only great-grandchild of the eminently pious and learned Francis Cherry, Esqre., of Sholtesbrook House, in the County of Berks. Died a Bachelor on the 26th of January, 1793, Aged 29. Mr. Berkeley's Death was an unspeakable grief to his Parents. Docr. Berkeley survived the loss of his excellent accomplished Son not two years.

Lady Charlotte Bertie.—(Mezzotint). W. Dickinson. H.L., in oval border. H. 15, Sub. 13¼, W. 11.

I. *Painted by W. Peters, R.A. Engraved by W. Dickinson. London, Publish'd March 1st,, 1778, by W. Dickinson, No. 20 Henrietta Street Covent Garden & T. Watson No. 142 New Bond Street.*

II. With, in addition, *The Right Hon. Lady Charlotte Bertie*, and commas inserted after "20," "Street," and "142."

Daughter of Peregrine, Duke of Ancaster; b. August 7th, 1764; m. 1791, George, 4th Earl Cholmondeley; and d. 23rd June, 1838.

The Bowles Children.—(Mezzotint). J. R. Smith. H.L.'s, in oval frame, the elder on left facing right, and looking at a scroll; the younger towards right, looking at her sister.

I. In scratched letters.—*Guls Peter, R.A. et Coll. Exon. Sup. Com. Pinxit J. R. Smith sculpsit. The Cherubs. London, Publish'd as the Act directs, April 17th, 1780, by J. R. Smith, No. 10, Bateman's Buildings, Soho Square.*

Said to be two of the daughters of Oldfield Bowles, Esq., of North Aston, Oxfordshire.

Miss Anne Brown.—(Stipple). By J. Walker. Miss Anne Brown (actress), 1748-1784, as Clara in Sheridan's "Duenna," a part she created. Head and shoulders, face in profile turned to left, wearing high cap covered with a veil. Oval in border. Plate 10⅜ by 8. Border 7 3/16 by 5 11/16. Sub. 6⅝ by 5¼.

Under: *W. Peters, R.A., pinxt. J. Walker Excudt. Clara. From an Original Picture in the Collection of John Taylor, Esq. Pubd. 13 Decr., 1777, by J. Walker, No. 13, Parliament Street.*

——— (Mezzotint). By J. R. Smith. H. 14⅞, Sub. 12⅞, W. 11.

I. In scratched letters.—*Engraved from a painting of Wm. Peters in the collection of John Taylor, Esquire, by J. R. Smith, publish'd 3 decem 1776.*

II. *Painted by W. Peters, R.A. Engrav'd by J. R. Smith. Clara vide Sherridans Duenna. In the Collection of Jno. Taylor, Esqr. Publish'd Jan. 1, 1777, by J. Walker, No. 13, Parliament Street.*

The Chanters.—J. R. Smith. H.L.'s. Two figures standing, in circle, holding a piece of music. Figure on left full face; that on right in profile, with right hand held up and figure extended.

Inscribed: *Painted by Revd. W. Peters, R.A. Engraved by J. R. Smith.*

The Charmers.—(Stipple). C. Knight. Sub. W. 15½, H. 11¾.

Under.—*Painted by the Revd. Mr. Peters. Engraved by C. Knight. The Charmers.*

Music can soften pain to ease,
And make despair and madness please.

Lady Elizabeth Compton.—(Mezzotint). J. R. Smith. Only daughter of Charles, 7th Earl of Northampton, and niece of Mary Isabella, Duchess of Rutland; m., in 1782, Lord Augustus Henry Cavendish, afterwards Earl of Burlington.

(See reproduction of original picture.) H. 15, Sub. 13½, W. 11.

I. In scratched letters.—*Painted by W. Peters, R.A. The Right Honble. Lady Elizabeth Compton. Engraved & Publish'd by J. R. Smith, No. 10, Bateman's Buildings, Soho Square, Feby. 24th, 1780, & at No. 171, Strand.*

II. *Painted by Wm. Peters, R.A. The Rt. Honble. Lady Elizabeth Compton. Engraved by J. R. Smith. London, Publish'd by J. R. Smith, No. 10, Bateman's Buildings, Soho Square, & at No. 171, Strand.* The date, *Feby. 24th*, 1780, added in MS.

III. "London" erased, *Feby. 24th*, 1780, substituted, and *London* added at end of address.

IV. Address erased; instead, *Pubd. 24th Feby., 1780, by H. Humphrey, No. 18, New Bond Street.*

The Coquette.—(Mezzotint in Colours). G. H. Every. H. 16½, W. 12½. Published by Messrs. Ernest Brown and Phillips, 1906. The engraving was made from a finished study of the figure of the girl in the picture of "Peasants with Fruit and Flowers" at the Royal Academy.

A Cremonese Lady.—(Mezzotint). J. R. Smith. In oval frame. H. 10¼, Sub. 8¼, W. 7¾.

I. In scratched letters.—*Published 30 of July, 1776, by J. Boydell, Engraver in Cheapside, London. A Cremonese Lady. Engraved from a painting of Mr. Peters in the collection of J. Taylor, Esqr., by J. R. Smith.* Fritz Reiss, Esq.

II. *Painted by Wm. Peters. Engraved by J. R. Smith. A Cremonese Lady. In the collection of John Taylor, Esq. Published July 30th, 1776, by John Boydell, Engraver in Cheapside, London.*

In the first state J. C. Smith gives the reading "Jno. Taylor" instead of "J. Taylor." This may mark another state.

Mary Dickinson—The Country Girl.—(Mezzotint). W. Dickinson. In oval border. H. 10¼, Sub. 8 3/16, W. 7⅞.

I. *Painted by W. Peters, R.A. Engrav'd by W. Dickinson. London, Publish'd Mar. 1st,, 1778.*

II. With title, and added:—*The Country Girl. How happy is the harmless Country Maid, Who, rich by Nature, scorns superfluous*

aid. No Care but Love can discompose her Breast. Love of all Cares, the sweetest and the best! Roscommon. From an Original Picture in the Collection of the Marquis of Granby. Publication line reads: *London, Publish'd March 1st, 1778, by W. Dickinson, No. 20, Henrietta Street, Covent Garden. And T: Watson, 142, New Bond Street.*

Bromley calls her sister of the engraver. The portrait is sometimes called the Marquis of Granby's mistress, probably from the fact that he owned the original picture.

Sir John Fielding.—(Mezzotint). W. Dickinson. T.Q.L. Seated on high-backed chair and facing to front; three-cornered hat, with bandage over eyes, and wearing collar and badge. H. 19¼, Sub. 17, W. 13⅞.

I. In scratched letters.—*Painted by W. Peters. Engrav'd by W. Dickinson, London. Publish'd Novr. 12th, 1778.*

II. *Painted by W. Peters, R.A. Engraved by W. Dickinson. Sir John Fielding, As Chairman of the Quarter Sessions for the City of Westminster. London, Published Novr. 12th, 1778, by W. Dickinson & T. Watson, No. 158, New Bond Street.*

III. Reprint inscription re-engraved, with the addition:—*Republished from the Original Plate in the possession of Henry Pownall, Esqr., by Barclay, Gerrard St.*

Half-brother of Henry Fielding, the novelist. Knighted Oct. 1st, 1761, and died Sept. 4th, 1780.

The Fortune Teller.—(Mezzotint). J. R. Smith. W. 19¾, Sub. 17⅛; H. 17⅞, Sub. 14¾.

I. *Painted by the Revd. Mr. Peters, R.A. Engrav'd by J. R. Smith, Mezzotinto Engraver to His Royal Highness the Prince of Wales. The Fortune Teller. To his Grace Charles Duke of Rutland, &c., &c., &c., a Lover and Patron of the Arts, this Plate is most humbly Inscribed by his most devoted and obedt servant J. R. Smith, No. 83, Oxford Street.*

II. Same inscription, plate retouched, the eyes of the young lady turned down, and the expression of the face quite altered.

Companion to "The Gamesters."

The Gamesters.—(Mezzotint). William Ward. Full H.L.'s. Three figures—a young man seated at table holding cards, an elderly man leaning over his shoulder and signalling to his opponent. H. 18, Sub. 14⅞; W. 19⅝, Sub. 17.

I. *Painted by the Rev. Mr. Peters, R.A. Engraved by W. Ward. The Gamesters. Vice, whatever sex or form it may assume, leadeth to destruction,—woe unto the unwary youth who hath been seduced into the acquaintance. Peter. To the young Nobility of England this Plate is most humbly Inscribed by their devoted & obedient servant J. R. Smith. London, Publish'd May 22nd, 1786, by J. R. Smith, No. 83, Oxford Street.*

II. Publication line altered to *London, Pubd. 1st June, 1802, at I. Ackermann's Repository of Arts, 101, Strand.*

The players have been named after various personages, including the Prince of Wales and the Duke of York. On a print in the British Museum, however, the titles are written as Lord Courtenay (the young man who is being fleeced) and Thomas Rowlandson. That this attribution is probably correct is shown by the strong likeness which the figure of the second player bears to the portraits of this artist.

Companion to "The Fortune Teller."

Rev. Stephen Greenaway, M.A.—(Line Engraving). J. Basire. Published by J. Nichols, 1794. Rector of Netherhaughton and Minister of Dalby-on-the-Wolds.

"King Henry VIII.," Act V., Scene 4. The Christening of Princess Elizabeth.—(Line). J. Collyer. W. 25¼, Sub. 23¼; H. 20½, Sub. 17½.

Painted by the Revd. W. Peters. Engraved by J. Collyer. Shakspeare. King Henry the Eighth, Act V., Scene IV. The Palace. Alderman Lord Mayor, Garter, Cranmer, Duke of Norfolk with his marshal's Staff, Duke of Suffolk, Dutchess (sic) *of Norfolk & Marchioness of Dorset, God Mothers &c.* (and five lines of quotation on either side of title). *Pub. Decr. 4, 1803, by J. & J. Boydell, at the Shakspeare Gallery, Pall Mall, & No. 90, Cheapside, London.*

"King Henry VIII.," Act III., Scene 1.—(Stipple). Robert Thew. W. 25, Sub. 23½; H. 19⅞, Sub. 17½.

Painted by the Rev. Willm. Peters. Engraved by Robert Thew, Historical Engraver to H.R.H. the Prince of Wales. Shakspeare. King Henry the Eighth, Act III., Scene I. A Room in the Queen's Apartments. The Queen and some of her Women at Work—Cardinals Wolsey and Campeius. Published June 4, 1796, by J. and J. Boydell, at the Shakspeare Gallery, Pall Mall, and at No. 90, Cheapside, London.

Frances and Emma Hinchcliffe.—(Mezzotint). Henry Hudson. H.L.S., in oval frame; the elder, on right, holding a lyre, dark hat; her sister standing behind in light hat. H. 15, Sub. 13⅜, W. 10⅞.

Painted by the Revd. W. Peters. Engrav'd by Henry Hudson. Musick. Publish'd Nov. 6th, 1786, by H. Hudson, No. 13, Great Russell Street, Bloomsbury.

John Hinchcliffe, Bishop of Peterborough.—(Mezzotint). John Young. T.Q.L., standing in pulpit in Episcopal robes. H. 20, Sub. 18¼, W. 14¾.

Painted by the Rev. Wm. Peters. Engraved by Jno. Young. The Right Reverend Father in God John Lord Bishop of Peterborough. London, Publish'd 15 May, 1788, by J. Young, No. 28, Newman Street, Oxford Street.

B. Westminster, 1731; Headmaster of Westminster School, 1764; Master of Trinity College, Cambridge, 1768; Bishop 1769; d. 1794.

"Love."—(Stipple). C. W. White. In circle, H.L.; young lady, large hat with feathers, bosom partly exposed. Published 1781.

"Love in her eyes sits playing."—(Mezzotint). J. R. Smith. W. 15⅝, H. 14, Sub. 13¼.

I. In scratched letters.—*Painted by W. Peters, R.A. Engraved by J. R. Smith. Published May 1st, 1778, by J. Boydell, No. 90, Cheapside, London.*

II. *Painted by W. Peters, R.A. Engraved by J. R. Smith. Love in her eyes sits playing. Published May 1st, 1778, by I. Boydell, Engraver in Cheapside, London.*

Priced in the Catalogue of Boys, Moon and Graves, 1829, at prints, 4/-. These would in all probability be reprints.

Lucrece.—(Stipple). W. Dickinson.

Under.—*Engraved by W. Dickinson. Lucrece. London, Publish'd Janry. 1st, 1780, by Watson & Dickinson, No. 158, New Bond Street.*

Lydia.—(Mezzotint). W. Dickinson. In frame, on which is inscribed *Lydia.* H. 12, Sub. 10⅞, W. 13¼.

I. *Painted by W. Peters. Engrav'd by W. Dickinson. From an Original Picture in the Collection of the Right Honble. Lord Grosvenor. This is the Mould of which I made the Sex. I gave them but one tongue to say us nay. And two Kind Eyes to grant. Dryden. London, Publish'd Decr. 1st, 1776, by W. Dickinson, Henrietta Street, Covent Garden.*

II. Plate cut down to H. 11¼, Sub. 9, W. 13¼. Face retouched, cap altered, and curtain introduced on left, hiding portion of it and pillow. The inscription reads: *Painted by W. Peters, R.A. Engraved by W. Dickinson. Lydia.* The verse follows as above, with the exception that "eyes" is printed without a capital E. The publication line reads: *London, Published July 10th, 1824, by Z. Sweet, 38, Chancery Lane.*

III. Again retouched, and lettering strengthened. J. C. Smith.

Miss Mathew.—(Mezzotint). J. Saunders. H.L., in square border, hair blowing loose, right hand raised, left holding circlet. H. 14¾, Sub. 10¼; W. 10⅞, Sub. 8⅜.

The Revd. W. Peters. J. Saunders. Miss Mathew. Published as the Act directs by I. Hurst, London.

George Montagu, Duke of Manchester.—Leney. 4th Duke, Master of the Horse in 1780; d. June 26th, 1832. In robes as Grand Master of Masons, holding a compass.

Mentioned in Evans's Catalogue, where it is described as 8vo, and priced at 1/-.

"Merry Wives of Windsor."—(Stipple). J. P. Simon. Falstaff being covered in the buck basket. H. 25½, Sub. 21¾; W. 18¼, Sub. 15¾.

Painted by the Revd. W. Peters. Engrav'd by I. P. Simon. Shakspeare. Merry Wives of Windsor, Act III. Scene III. (four lines of quotation on each side of title). *Publish'd Decr. 24, 1793, by John & Josiah Boydell at the Shakspeare Gallery, Pall Mall & Cheapside.*

Priced at £1/1/- in Boydell's Catalogue, 1803; in Boys, Moon and Graves' Catalogue, 1829: prints, 10/6; colours, £1/1/-.

"Merry Wives of Windsor."—Mrs. Ford and Mrs. Page comparing letters.—(Stipple). Robert Thew. H. 25¾, Sub. 22⅜; W. 18¼, Sub. 15¾.

Painted by the Revd. Wm. Peters. Engrav'd by Robt. Thew, Histl. Engraver to his R.H. the Prince of Wales. Shakspeare, Merry Wives of Windsor, Act II., Scene I. (quotation on each side of title). *Publish'd Decr. 24, 1793, by John & Josiah Boydell at the Shakspeare, Pall Mall, & No. 90, Cheapside.*

Priced at £1/1/- in Boydell's 1803 Catalogue, and in the Catalogue of Moon, Boys and Graves, 1829, at prints, 10/6; proofs, 21/-; and colours, 21/-.

——— (Stipple). J. Saunders. Subject and title bordered by a double line and a single one. H. 10⅛, Sub. 8⅞; W. 6¾, Sub. 6⅜.

Painted by Wm. Peters. Engraved by I. Saunders. Merry Wives of Windsor, Act 2, Scene 1. Mrs. Page and Mrs. Ford comparing letters. Pubd. June 4th, 1800, by J. & J. Boydell, at the Shakspeare Gallery, Pall Mall, & No. 90, Cheapside.

Priced in Moon, Boys & Graves' Catalogue, 1829: prints, 4/-; proofs, 7/6.

Edward Wortley Montagu.—(Mezzotint). J. R. Smith. H. 20, Sub. 18¾, W. 14.

I. In scratched letters.—*Painted by W. Peters. Engraved by J. R. Smith. Edward Wortley Montagu, Esqe., in his dress as an Arabian Prince. Publish'd 18 August, 1776, by John Boydell, Engraver in Cheapside, London.*

II. *Painted by Wm. Peters. Engraved by J. R. Smith. Edward Wortley Montagu, Esqre. From the Original Painting, In the collection of the Right Honourable Lord Viscount Courtenay. Published Augt. 15th, 1776, by John Boydell, Engraver in Cheapside, London.*

Priced in Boydell's Catalogue for 1803 at prints, 7/6.

Miss Mortimer as "Hebe."—(Mezzotint). J. R. Smith. Sister of John Mortimer, R.A. H. 18¼, Sub. 16½, W. 13.

I. In scratched letters.—*Painted by Wm. Peters, R.A. Engraved by J. R. Smith. London. Hebe. Publish'd June 10th, 1779, by J. R. Smith, No. 10, Bateman's Buildings, Soho, & Torre, Printseller, Market lane, St. James's.*

II. In engraved letters. Same as above.

"Much Ado about Nothing."—Beatrice Listening.—(Stipple). Peter Simon. H. 25½, Sub. 22¼; W. 18¼, Sub. 16⅛.

Painted by the Revd. Wm. Peters. Engraved by Peter Simon. Shakspeare. Much ado

The Rev.d W.m Peters R.A. Pinx.

C. Knight Sculp.t

TANTALIZING.

about nothing, Act III., Scene I. (quotation on each side of title). *Published June 4th, 1790, by John & Josiah Boydell, at the Shakspeare Gallery, Pall Mall, & at No. 90, Cheapside.*

Priced in Boydell's Catalogue, 1803, at £1/1/-, and in that of Moon, Boys and Graves, 1829, at prints, 10/6; proofs, £1/11/6; and colours, £1/1/-.

Music (*see* Frances and Emma Hinchcliffe).

Hon. Mrs. O'Neill.—(Mezzotint). J. R. Smith. Henrietta Boyle, only child of Charles, Lord Dungarvan, eldest son of 5th Earl of Cork; m. Oct. 15th, 1777, John O'Neill, subsequently created Viscount O'Neill; d. 1793, aged 37. Full H.L., seated, head leaning to right, supported on left arm; hair dressed high, with veil, cape loosely round shoulders, right hand in lap.

I. In scratched letters.—*Painted by W. Peters, R.A. Engraved by J. R. Smith. London, Pubd. Augt. 6, 1778, by J. R. Smith, No. 10, Bateman's Buildings, Soho Square.*

II. In addition.—*The Honble. Mrs. O'Neill.*

A Parmesan Lady.—(Mezzotint). J. R. Smith.

I. In scratched letters.—*W. Peters pinxit. J. R. Smith fecit. A Parmesan Lady. Published 30 June, 1776, by John Boydell, Engraver in Cheapside, London.* Fritz Reiss, Esq.

II. Same as above, with the alterations "Wm." for "W.," a capital "P" to published substituted for a small one, and the date altered to July 1st, 1776.

III.—*In the Collection of John Taylor, Esqr.,* added under title.

Peasants with Fruit and Flowers.—(Stipple),. J. B. Michel. Oval bordered by double line. H. 10¼, W. 11¾.

Painted by the Revd. Wm. Peters, R.A. Engraved by J. B. Michel. John & Josiah Boydell, exct. 1786. Peasants with Fruit and Flowers. To the Right Honble. Lady Caroline Montague,—this Print from a Painting in the Royal Academy is humbly dedicated by her Ladyships most Obedient & devoted Servant, John Boydell. Publish'd May 1st, 1786, by John & Josiah Boydell.

Priced in Boydell's Catalogue, 1803, at 5/-.

——— Medici Society. Medici process in colours. W. 22, H. 17½. *Published by the Medici Society,* 1910, 21/-. This is a reproduction from the picture by Peters in the Diploma Gallery at the Royal Academy, and does not contain so much detail as the engraving, which was either made from a version of the subject somewhat larger in scope, or else was added to by the engraver.

Matthew Peters.—(Mezzotint). John Murphy. H.L., in square border. T.Q. face to left. Powdered hair, leaning on his arm resting on table, and holding book in his hand. H. 14⅛, Sub. 12¾, W. 11.

I. *W. Peters, R.A., Pinxit. J. Murphy Sculpsit. London, Publish'd Novr. 1778, by J. Murphy, at No. 4, Air Street, Piccadilly.*

II. "W." altered to *Wm.*, and "J." to *Jn.*, and in addition, *Matthew Peters, Of Fresh Water, Isle of Wight, Member of the Dublin Society & Author of several Treatises on Tillage and Agriculture.*

Father of the artist.

Rev. Matthew William Peters, R.A.—Small plate by Leney.

Miss Eliza H. Phelps.—(Mezzotint). H. Scott Bridgwater. H. 15¾, W. 13. Published by Messrs. P. & D. Colnaghi and Obach, 1913; 200 artist's proofs only, issued at £6/6/-.

——— Smaller size (Mezzotint in Colours). H. 11¾, W. 9½. Same engraver and publishers; 150 artist's proofs only, issued at £6/6/-.

George Pochin.—(Mezzotint). John Dean. Full H.L. T.Q. face turned to right. In masquerade costume, holding plumed hat in hand. Pillar and curtain in background. H. 15½, Sub. 13¾, W. 10⅛.

I. Margin only partially cleaned. In scratched letters.—*Publish'd the 6th of August, 1777, by I. Dean, Church Street, Soho. John Dean Fecit.*

II. *Published August 6th, 1777, by I. Dean, Church Street, Soho. W. Peters, R.A., Pinxit. I: Dean, Fecit.*

The original picture was exhibited at the R.A., No. 271, under the title of "Portrait of a Gentleman in Masquerade Dress." Chaloner Smith states that the subject was a younger brother of William Pochin, of Barkley. He was a Colonel of the Leicester Militia, served in the American War, and died of gout, May 13th, 1798, in his 67th year.

Harriet Powell.—(Mezzotint). J. R. Smith. H.L., in oval frame. H. 10⅜, Sub. 8⅞, W. 7¾.

I. In scratched letters.—*Miss Harriet Powell. Engraved from a Painting of Mr. Peters in the Collection of John Taylor, Esqr., by J. R. Smith. Publish'd october 23, 1776, by J. Boydell, Engraver in Cheapside, London.* Fritz Reiss, Esq.

II. The second "l" in "Powell" erased, and a capital "O" substituted for the small "o" in October. Chaloner Smith.

III. *Painted by Wm. Peters. Engraved by J. R. Smith. Miss Harriet Powel. In the Collection of John Taylor, Esqr. Published Octr. 23d, 1776, by John Boydell, Engraver in Cheapside, London.*

The Resurrection of a Pious Family.—(Stipple). F. Bartolozzi, R.A. Seven figures rising from the midst of shattered columns and tombs. The figure of the father is said to be a portrait of the artist. H. 28½, Sub. 24¾; W. 20½, Sub. 18.

Painted by the Revd. Wm. Peters, LL.B., of Exeter College, Oxford. Engrav'd by

F. Bartolozzi. The Resurrection of a Pious Family from their Tomb at the Last Day. O Death! where is thy Sting. O Grave! where is thy Victory. Corinthians 1st Epistle, XV. Chap., 55 Verse. To His Royal Highness George, Prince of Wales, &c., &c., &c. This Print, from an Original Painting by the Rev. W. Peters, Chaplain to His Royal Highness, is most humbly inscribed by His Royal Highness's most Dutiful and Devoted Servant, Wm. Dickinson. (Royal Arms with Prince of Wales's feathers underneath.) *London, Publish'd Feby. 1st, 1790, by W. Dickinson, Engraver, Bond Street.*

Centre-piece between "Spirit of a Child" and "Of such is the Kingdom of God."

Priced in Boydell's Catalogue, 1803, at £1/11/6, and in Boys, Moon and Graves' Catalogue, 1829, at prints, £1/1/-; colours, £2/2/-.

The Resurrection of a Pious Family.—(Stipple). Benjamin Smith. Seven figures rising from the midst of shattered columns and masonry. The figure of the father is said to be a portrait of the artist. H. 21⅛, Sub. 17; W. 15½, Sub. 12½.

The Resurrection of a Pious Family from their Tomb at the Last Day. O Death, where is thy Sting! O Grave! where is thy Victory. Corinthians, 1st Epistle, Chap. XV., Ver. 55. London, Published by Boydell & Co., No. 90, Cheapside.

Priced in Catalogue of Boys, Moon and Graves, 1829: prints, 7/6; proofs, 10/6; colours, £1/1/-.

William Robinson.—(Mezzotint). James Watson. Elder brother of Richard Robinson, Archbishop of Armagh, and 1st Lord Rokeby; b. 1703; succeeded his brother Thomas as 2nd Bart.; d. unm. in 1785. Full H.L., in square border; seated, with arm on table, his left hand on knee; powdered hair, ruffles, dark velvet coat, and pilaster in background. H. 14⅞, Sub. 13⅜, W. 10⅞.

I. Before inscription.

II. *Wm. Peters, R.A., pinxt. James Watson, Fecit. Sir William Robinson, Bart. From an Original Painting by Mr. Peters in the possession of His Grace the Lord Primate of all Ireland and Baron Rokeby of Ireland.*

"Romeo and Juliet."—(Line). R. Rhodes. In crypt of church, Romeo, with eyes closed, sinks on the ground, the poisoned cup just escaped from his grasp. Juliet, partly supporting him on her knee with one hand, holds the dagger to her breast with the other. H. 9⅞, W. 7⅞.

Revd. W. Peters pinxt. R. Rhodes sculp. Romeo and Juliet, Act 5, Scene 4. Jul.—O happy dagger! This is thy sheath, there rust and let me die. Published Jany. 1, 1817, by Iohn Murray, Albemarle Street, London.

Mary Isabella, Duchess of Rutland.—(Stipple). C. W. White. Oval.

W. Peters, R.A., Pinxit. C. W. White, Sculpt. Mary Isabella Duchess of Rutland. Publish'd September 14th, 1781, by C. W. White, Kemps Row, Chelsea.

St. John.—(Stipple). Richard Read. As a boy carrying a lamb in his arms, and a cross with a ribbon tied to it; with long hair in curls, and robe fallen low, leaving neck and shoulders bare. In oval, with border. H. 8½, Sub. 8$\frac{5}{16}$; W. 9½, Sub. 7$\frac{9}{16}$.

Under.—I. *Painted by the Revd. Wm. Peters, of Exeter College, Oxford, R.A. Engrav'd by Richd. Read. Pubd. Augst. 25th, 1781, by Jas. Gamble, Printseller & Inventor of Printing in colours, No. 127, Pall Mall, & I. Harris, Swectings Alley, Cornhill.*

II. With additional.—*Saint John. Engrav'd from the Original Picture, in the possession of his Grace the Duke of Rutland, to whom this Plate is most humbly Dedicated by his Grace's most Obliged & Obedient Servant Jas. Gamble.* (Coat of arms inserted in centre.)

A second plate, 10 by 10, was engraved by Picot and published by Boydell. Price in Boydell's 1803 Catalogue, 2/6.

Sclavonian Lady.—(Mezzotint). J. R. Smith. Short H.L., in oval frame. Looking towards right; turban, veil falling on right shoulder, hair on left. H. 10¼, Sub. 8⅝, W. 7⅝.

I. In scratched letters.—*Wm. Peters pinxit. J. R. Smith fecit. A Sclavonian Lady. Publish'd 30 June, 1776, by John Boydell, Engraver in Cheapside, London.*

II. *Wm. Peters pinxit. J. R. Smith fecit. A Parmesan Lady. Published July 1st, 1776, by John Boydell, Engraver in Cheapside, London.*

Sophia.—(Stipple). J. Hogg.

The Spirit of a Child arriv'd in the Presence of the Almighty.—(Stipple). F. Bartolozzi. H. 23, Sub. 19⅝; W. 17¼, Sub. 15.

Painted by the Rev. W. Peters, of Exeter College, Oxford, & R.A. Engraved by F. Bartolozzi. The Spirit of a Child arriv'd in the presence of the Almighty. And the Lamb which is in the midst of the Throne shall feed them, and shall lead them into living fountains of water; and God shall wipe away all Tears from their Eyes. To Her Grace Mary Isabella Dutchess (sic) *of Rutland, &c., &c. This Print, from a Picture by Mr. Peters, is humbly Inscrib'd by Her Graces* (sic) *most humble and Oblig'd Servant W. Dickinson.* (In centre, coat of arms surmounted by a ducal coronet.) *London, Publish'd May 21st, 1787, by W. Dickinson, Engraver and Printseller, No. 156, Bond Street.*

Priced in Boydell's Catalogue, 1803, at 15/-.

——— Smaller size (stipple). Benjamin Smith. H. 17, Sub. 13¾; W. 12½, Sub. 9⅞.

I. Before any inscription.

II. *Painted by the Revd. Wm. Peters, R.A. Engraved by Benjn. Smith. The Spirit of a Child arrived in the presence of the Almighty. And the Lamb which is in the midst of the Throne shall feed them, and shall lead them unto living fountains of waters. Rev., Chap. VII., Ver. 17. London, Publish'd* (sic) *by Boydell & Co., No. 90, Cheapside.*

Companion to "Of such is the Kingdom of God."

Elizabeth Stephenson.—(Mezzotint). W. Dickinson. Daughter and heiress of Henry Stephenson, of East Burnham, Bucks.; m. 25th Sept., 1782, John, 2nd Earl of Mexborough, and d. June 7th, 1821. In oval border. H. 15, Sub. 13, W. 13.

I. In etched letters.—*Painted by W. Peters. Engrav'd by W. Dickinson. Publish'd September 30th, 1776.*

II. *Painted by W. Peters. Engraved by W. Dickinson. Miss Stephenson. Published Septr. 30th, 1776, by W. Dickinson, Henrietta Street, Covent Garden, & T. Watson, No. 142, New Bond Street.*

Sylvia.—(Mezzotint). J. R. Smith. H. Sub. 13, Plate 13⅞, W. 15½.

I. In scratched lettering.—*Engraved from an original painting of W. Peters, R.A., in the collection of the Right Honble. Lord Melbourne by J. R. Smith. O Woman lovely woman, Nature made you to temper man we had been brutes without you. Published Decemr. 28, 1778, by J. R. Smith, No. 10, Bateman's Buildings, Soho Square.* J. Platt, Esq.

II. *Sylvia* (in Roman letters shaded). *O Woman! lovely Woman! Nature made you to temper Man: We had been Brutes without you. Engraved from an Original Picture of W. Peters, R,, A,, in the Collection of the Rt. Honble. Lord Melbourne. London, Pubd. Decr. 28, 1778, by J. Walker, No. 13, Parliament Street.*

Tantallzing.—(Stipple). C. Knight. H. 11⅞, W. 15.

The Revd. Mr. Peters, R.A., Pinxt. C. Knight, Sculpt. Tantalizing. He that denies what Beauty has beseech'd, Shou'd like the little churl be overreach'd.

"The Tempest," Act I., Scene 2.—(Line). Bromley. Prospero, to left, in dark robes, holding a wand; Miranda, in centre, in light robes, with bosom partially bared; Caliban kneeling to right. H. 16, Sub. 9¾; W. 11⅞, Sub. 8.

Painted by the Revd. W. Peters. Engrav'd by Mr. Bromley. Tempest, Act I., Scene II. Publish'd Augt. 1, 1794, by Mr. Woodmason, Leadenhall Street, London.

The Three Holy Children.—(Stipple). Peter Simon. Tall girl, full face, standing upright holding a long roll of music; two others kneel, one on either side, all supported by clouds, and an angel is dimly seen in background. H. 14½, W. 19½.

Painted by the Revd. Wm. Peters, of Exeter College, Oxford. Engraved by Peter Simon. The Three Holy Children. Then the three, as out of one Mouth praised, glorified & blessed God, saying, Blessed art thou, O Lord God of our Fathers: & to be praised & exalted above all for ever. Vide Apocrypha: Song of the three Holy Children, Ver. 28, 29. (In centre, coat of arms.) *To the Right Reverend Father in God, John Lord Bishop of Peterborough, This Print is humbly inscribed by his Lordships most obliged & obedt Servt John Boydell. Publish'd Sepr. 29th, 1788, by John & Josiah Boydell, No. 93, Cheapside, London.*

Priced in Boydell's Catalogue, 1803, at 10/6.

Triumph of Virtue.—(Stipple). F. Bartolozzi. H. 24½, W. 18½.

Rev. Mr. Peters Pinxt. F. Bartolozzi, R.A., Sculpt. The Triumph of Virtue (imperfect).

Venetian Lady.—(Mezzotint). J. R. Smith. Short H.L., in oval frame. Black veil over head and shoulders, earring, pearl necklace, with which fingers of left hand are playing, elbow on frame of subject.

I. In scratched letters.—*Publish'd 30 July, 1776, by J. Boydell, Engraver in Cheapside, London. J: R: Smith Fecit. The Venetian dress of the Sindall. Engraved from a painting of Mr. Peters in the Collection of John Taylor, Esque.*

II. *Painted by Wm. Peters. Engraved by J. R. Smith. A Venetian Lady in the Sindall Dress. In the Collection of John Taylor, Esqr. Published July 30th, 1776, by John Boydell, Engraver in Cheapside, London.*

Revd. Joseph White, D.D., Prebend of Gloucester.—(Book Illustration). Jos. Thomson.

Jos. Thomson Sculp. This portrait of The Revd. Joseph White, D.D., Prebend of Gloucester, Archbishop Laud's Professor of Arabic. Painted and presented by the Revd. William Peters, R.A., as a mark of his respect to the University, and of the singular regard he has for so great & able an Advocate for Christianity, 1785. Published by J. Sewell, 32, Cornhill, 1 Octr., 1796. Issued in the "European Magazine."

LUCRETIA

GRIEF.
By kind permission of G. Rhodes, Esq.

Morris Robinson, Jun.
Afterwards 3rd Baron Rokeby.

Morris Robinson.

Mrs. Morris Robinson.

Matthew Montagu.
Afterwards 4th Baron Rokeby.

MORRIS ROBINSON AND FAMILY. *By kind permission of the Hon. Elizabeth Montagu.*

Sketch for "The Spirit of a Child arrived in the Presence of the Almighty."
By kind permission of Dr. Williamson.

Sketch for "Resurrection of a Pious Family."
By kind permission of Dr. Williamson.

IV.

"MUCH ADO ABOUT NOTHING." Act III., Scene 1. Hero, Ursula, and Beatrice.
FROM THE ENGRAVING BY P. SIMON IN THE "BOYDELL SHAKESPEARE."
By permission of Messrs. James Rimell and Sons.

SAINT AGNES

Engraved from a Picture in the Collection of His Grace the Duke of Devonshire

By his Graces much Obliged & Obedient Servant.

Jas. Gamble

VI.

MISS ELIZA H. PHELPS.

By kind permission of Mons. H. Meyer Sée.

"ANTONY AND CLEOPATRA." Act I., Scene 2. Charmian and the Soothsayer.
By permission of Ernest Leggatt, Esq.

EDWARD WORTLEY MONTAGU.

FROM THE MEZZOTINT BY J. R. SMITH.

Reproduced from an engraving in the possession of Messrs. James Rimell and Sons.

MRS. PAGE AND MRS. FORD READING FALSTAFF'S LOVE-LETTERS

LYDIA.

Reproduced by permission of Messrs. Vicars Brothers.

X.

MARY ISABELLA, DUCHESS OF RUTLAND.

FROM THE COLLECTION AT BELVOIR CASTLE.

By kind permission of His Grace the Duke of Rutland.

MRS. JORDAN "Love in her eyes sits playing."

FROM THE PICTURE IN THE COLLECTION OF THE LATE J. PIERPONT MORGAN, ESQ.

MISS SMITH.
By kind permission of Paul Moglia, Esq.

CHARLES, FOURTH DUKE OF RUTLAND, LIFE SIZE (TO KNEES).
By kind permission of His Grace the Duke of Rutland.

SYLVIA.

THE REV. MATTHEW WILLIAM PETERS, R.A.

FROM THE ENGRAVING BY WILLIAM S. LENEY.

AN ANGEL CARRYING THE SPIRIT OF A CHILD TO PARADISE.

FROM THE STIPPLE ENGRAVING BY WM. DICKINSON.

By permission of Messrs. Henry Graves & Co., Ltd.

PORTRAIT OF A LADY.

By permission of Messrs. Thomas Agnew and Sons.

"Henry VIII." Act III., Scene I. Queen Catherine and Cardinals Wolsey and Campeius.
From the engraving by R. Thew.

"Henry VIII." Act V., Scene 4. The Christening of Princess Elizabeth.
From the engraving by J. Collier.

"MERRY WIVES OF WINDSOR." Act II., Scene I.
"BOYDELL SHAKESPEARE."

MARY ISABELLA, DUCHESS OF RUTLAND.
FROM AN ENGRAVING BY C. W. WHITE, IN THE COLLECTION OF THE AUTHOR.

GETTY CENTER LIBRARY
3 3125 00924 6360